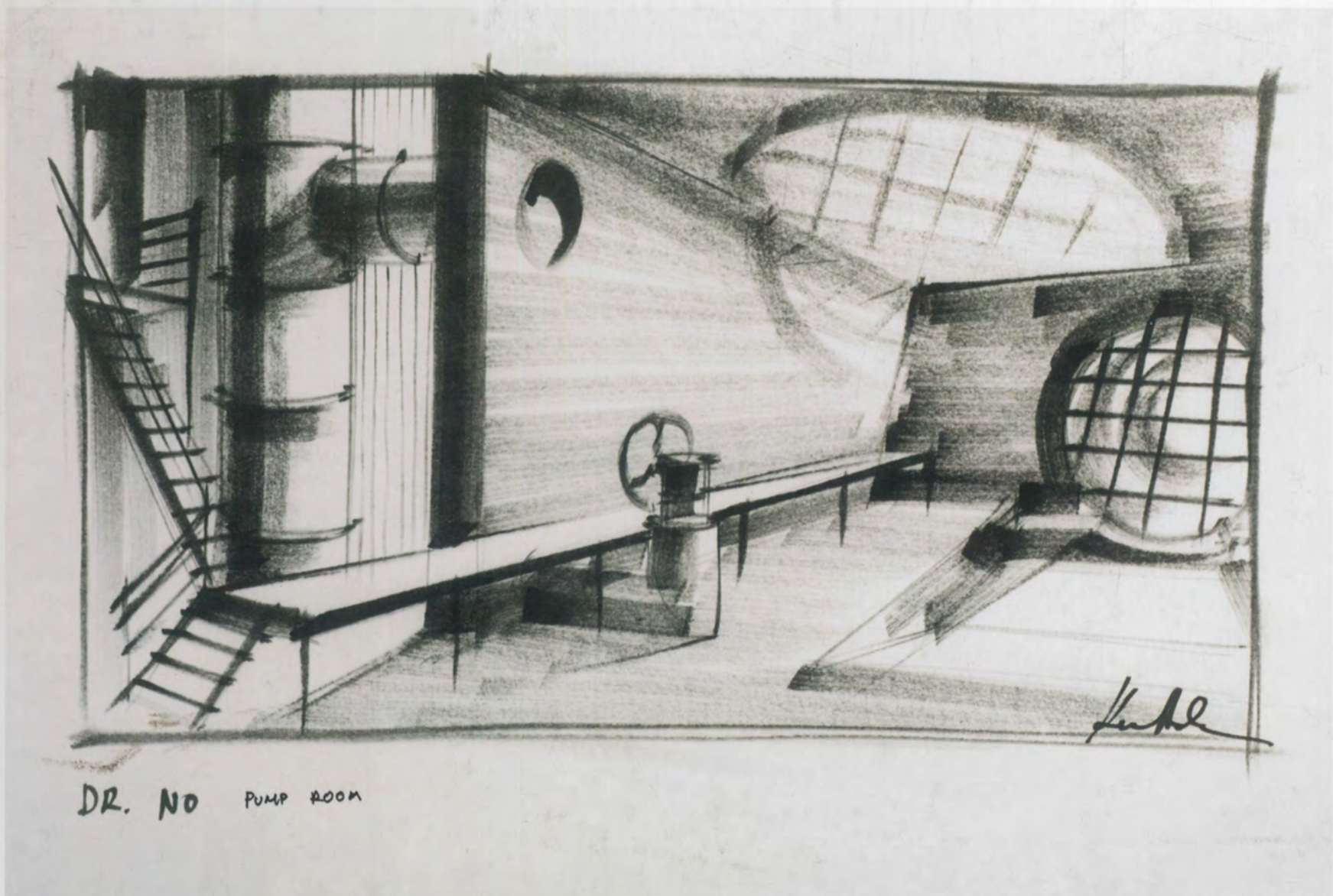
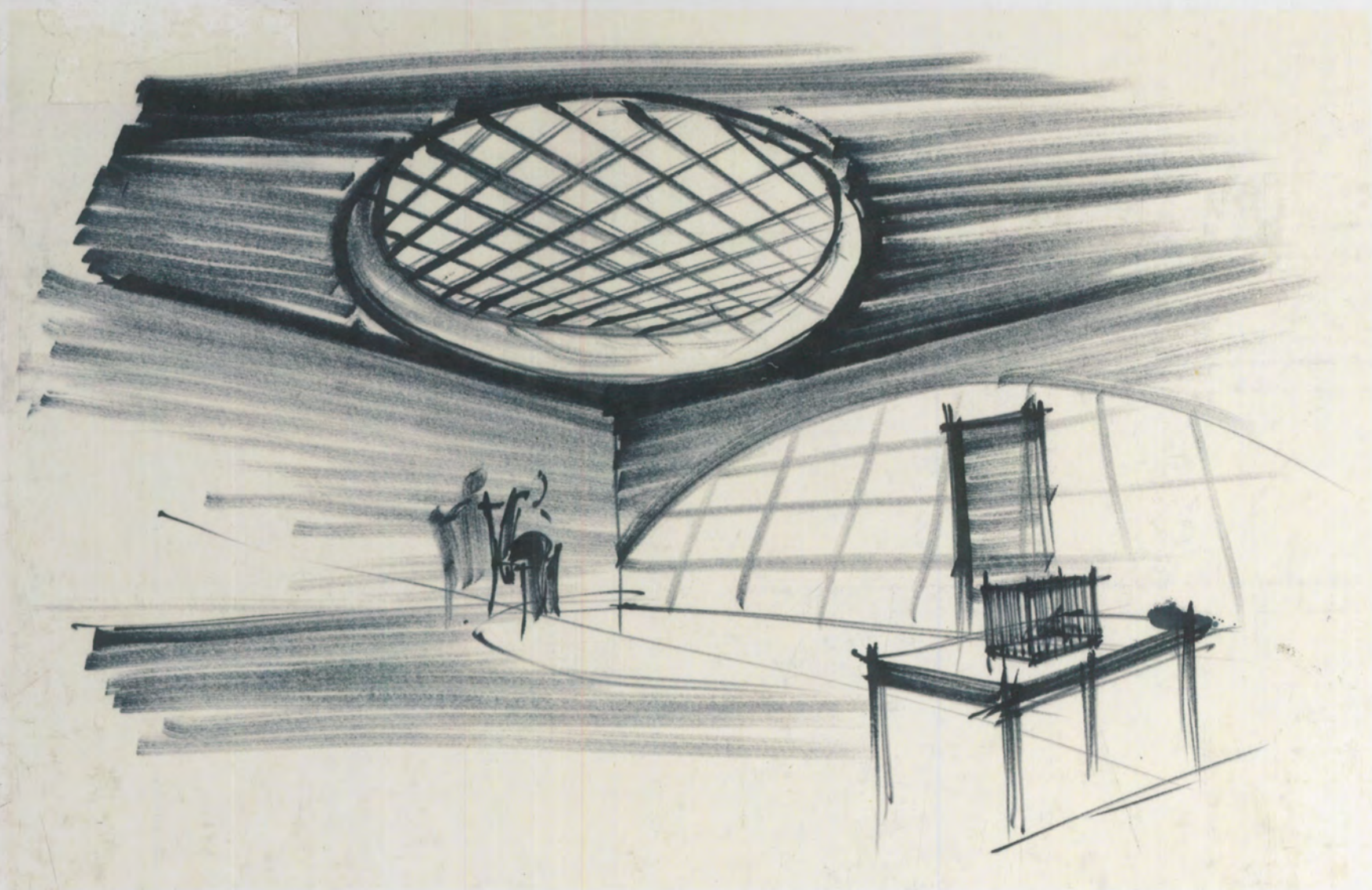


007

# BOND BY DESIGN

THE ART OF THE  
JAMES BOND FILMS



DR. NO PUMP ROOM





007<sup>™</sup>

# BOND BY DESIGN

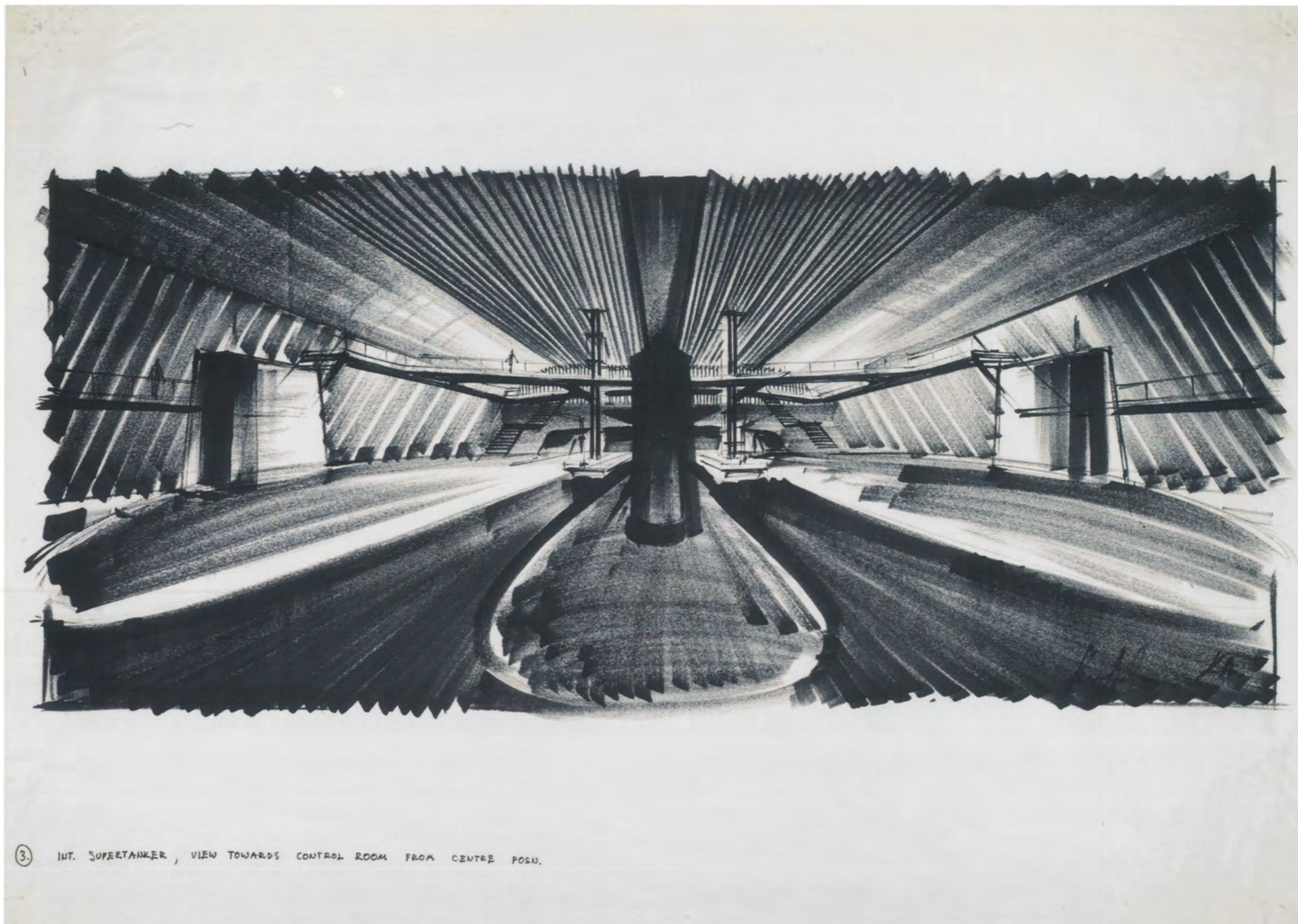
THE ART OF THE  
JAMES BOND FILMS





007<sup>TM</sup>





③ INT. SUPERTANKER, VIEW TOWARDS CONTROL ROOM FROM CENTRE POSN.















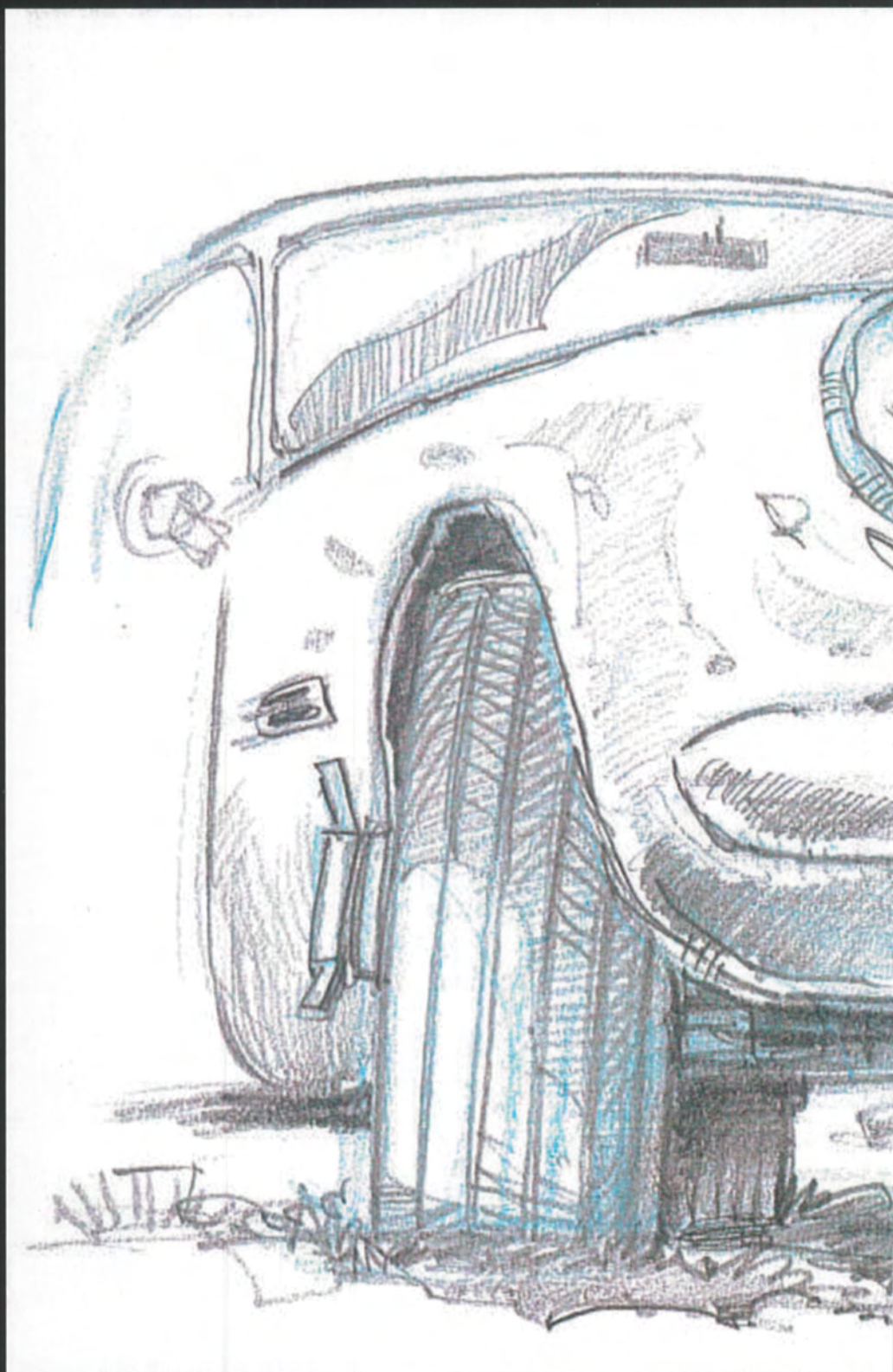
# BOND BY DESIGN



DIAMONDS ARE FOREVER STORYBOARD DETAIL, THOMAS J. WRIGHT, FELT-TIP PEN



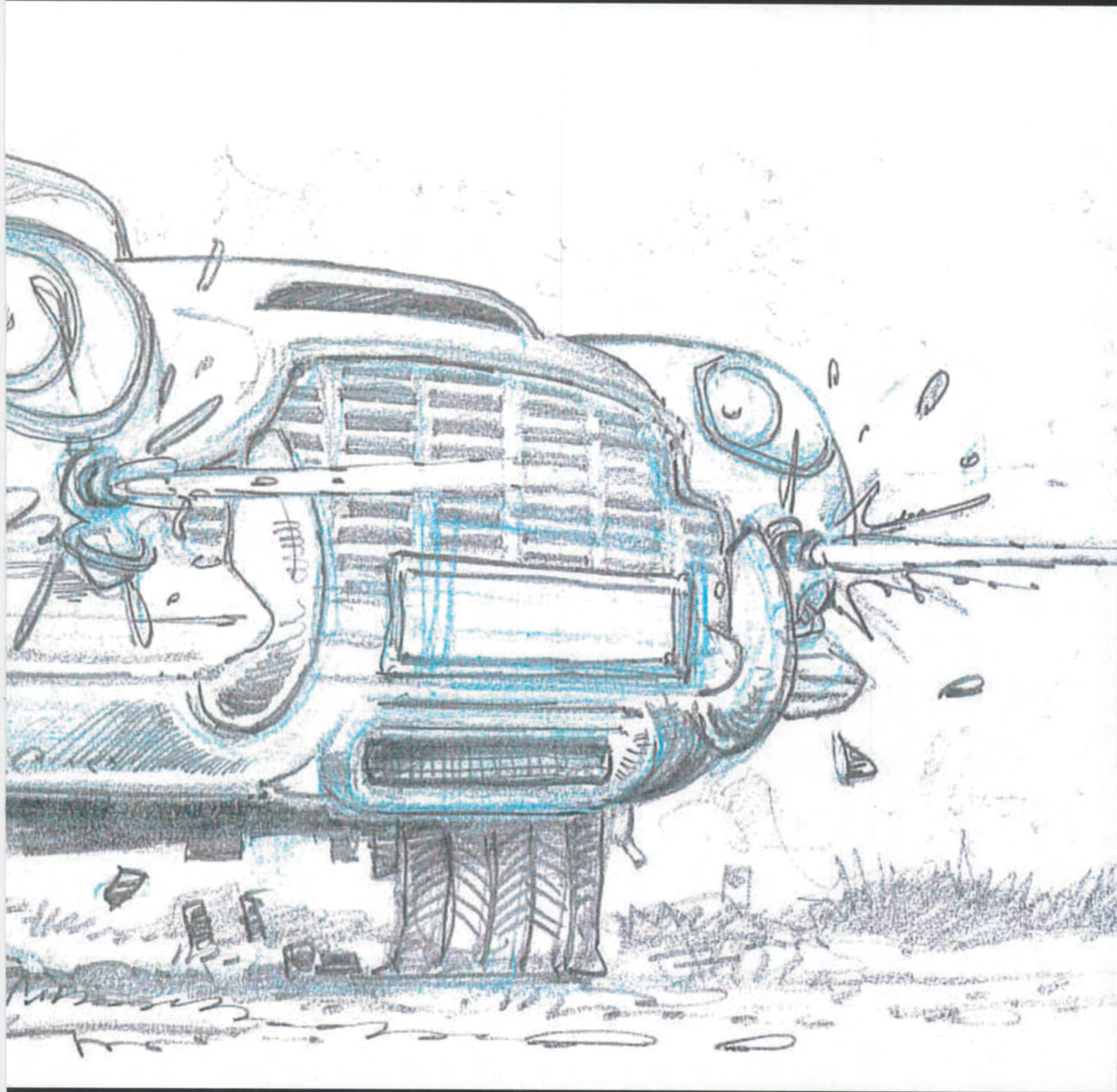
WRITTEN BY  
**MEG SIMMONDS**



ATTACK ON SKYFALL LODGE STORYBOARD, JIM CORNISH, PENCIL



# BOND BY DESIGN







BOND PRODUCTION DESIGNERS (L-R) DENNIS GASSNER, SIR KEN ADAM, OBE, PETER LAMONT  
AT THE PRESS LAUNCH OF BOND IN MOTION EXHIBITION, LONDON 2014  
PHOTOGRAPH: MATT CHUNG

"I am proud to have set the Bond design bar high from the beginning and to have inspired other designers with my work. I am thankful for the talented technicians, artists and craftsmen that enabled my imagination to run free and who brought my designs to life."

Sir Ken Adam

"Being part of the Bond family for over 44 years has been a privilege. I am delighted to have been able to uphold the Bond tradition over this time. None of us could have achieved what we did without pulling together as one."

Peter Lamont

"Bond has a great history and great respect is due to Michael and Barbara who are wonderful to work with. They are inquisitive, interested, always there, letting you do your job and asking the right questions. It's a great family to be part of."

Dennis Gassner



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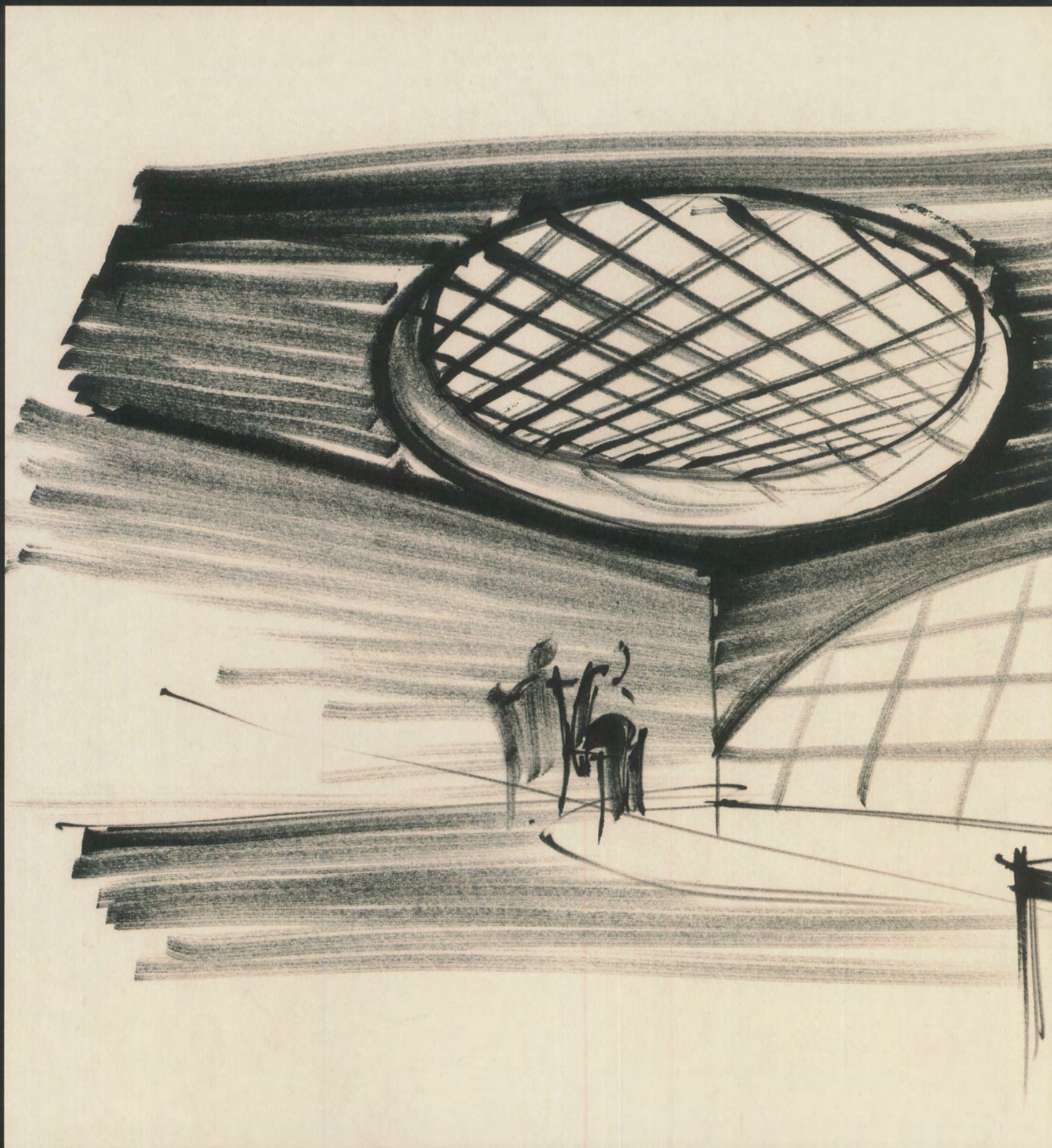
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BANNER JUMP SEQUENCE STORYBOARD, MARTIN ASBURY, CHARCOAL PENCILS

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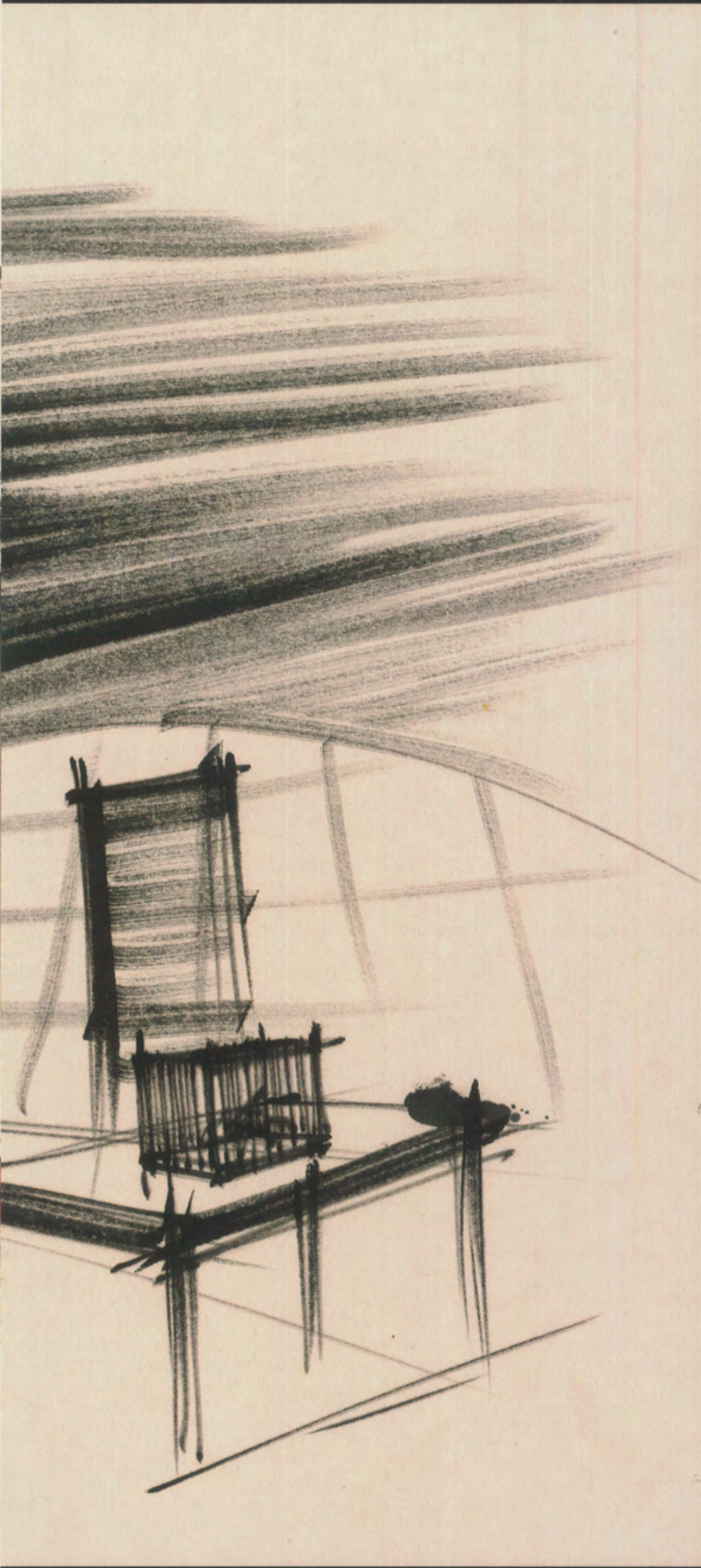
**• TARANTULA ROOM**

KEN ADAM

Felt tip pen on paper

Built with the remaining budget of £450, this simple, expressive set proved so effective it received a round of applause from the Bond crew when it was viewed at the daily rushes.





# Dr. No

(1962)

*Dr. No gave me an opportunity to do what I wanted without anyone looking over my shoulder.* Ken Adam, Production Designer

With 34 films and 14 years of film production experience behind him, Ken Adam signed up as Production Designer for *Dr. No* despite the fact that, after reading 100 pages of a draft script, his wife Letizia was skeptical of its merit. One reason why Adam didn't heed his wife's opinion in this instance was that he believed that *Dr. No* could be the perfect vehicle for trying out new ideas and modern materials. After scouting locations in Jamaica, where filming began, he flew back to the UK to finalize construction of the interior sets at Pinewood Studios.

These sets reflected the characters that inhabited them. M's office had a traditional look, incorporating wood paneling and *faux* leather finishes. The oriental décor of Miss Taro's bedroom emphasized her Chinese background. Framed prints of flowers on Miss Moneypenny's office walls re-enforced her "English Rose" persona. The gambling casino added a touch of luxury to the production. A perfect introduction to Dr. No's disembodied voice was Adam's oppressive and menacing Tarantula Room set design.

The villain's undersea lair had cave-like walls with jagged stones made of plaster. For contrast, Adam added contemporary, automatic copper doors. Having a limited budget, he utilized a Steinhart process that made smooth surfaces look like copper. This technique involves multiple spray coatings of a nitric acid solution. Depending on the final lacquer applied, the surface will appear chrome, copper, gunmetal, or gold. This is much cheaper than building with the real materials. The set's main focus was a concave glass window which, aided by back projection, magnified the underwater view of the sea creatures that could be glimpsed swimming about. The set was dressed with antique furniture, some of which came from Adam's own home, including an Italian, gilded wooden crest on the free-standing fireplace.

The Nuclear Reactor room was carefully researched, allowing Adam to then magnify certain features to give it a heightened degree of reality as well as make it a functional action set. The combination of angular lines with a central sphere shape used on this set would be repeated by Adam in future Bond films.

*Dr. No* was the first time Adam juxtaposed contemporary design and antique furnishings—a winning formula he continued to employ. His set designs for *Dr. No* excited and inspired the entire production team. He set a style, an attitude, and a benchmark for future James Bond films.

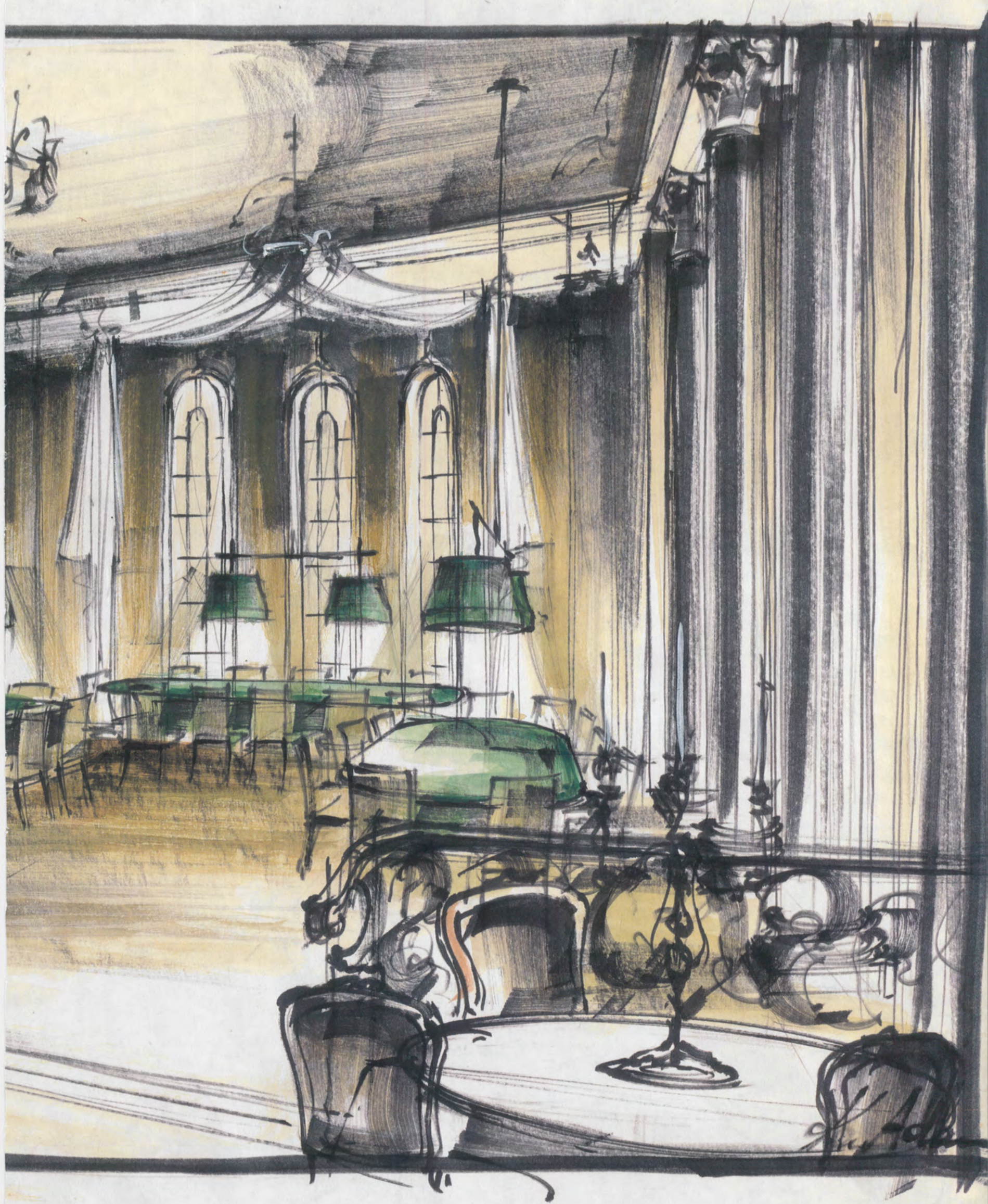




DR. NO

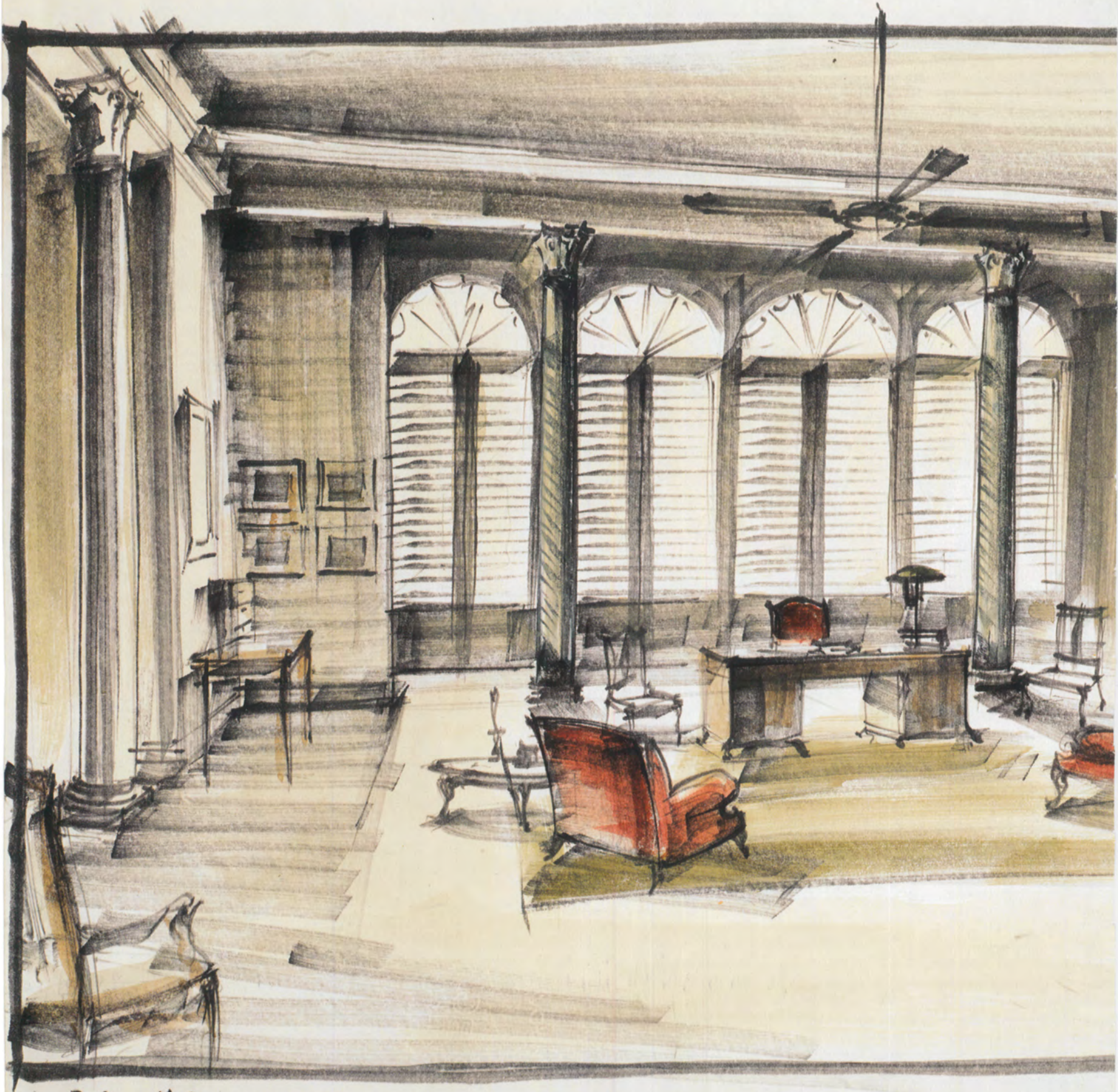
GAMBLING CASINO







4.



DR. NO GOVERNOR'S OFFICE





♦♦ **GAMBLING CASINO** (previous page)

KEN ADAM

Felt-tip pen and watercolor  
on paper

This set is loosely based on  
Les Ambassadeurs, a casino  
in London's Mayfair area, which  
Adam visited in the 1960s.

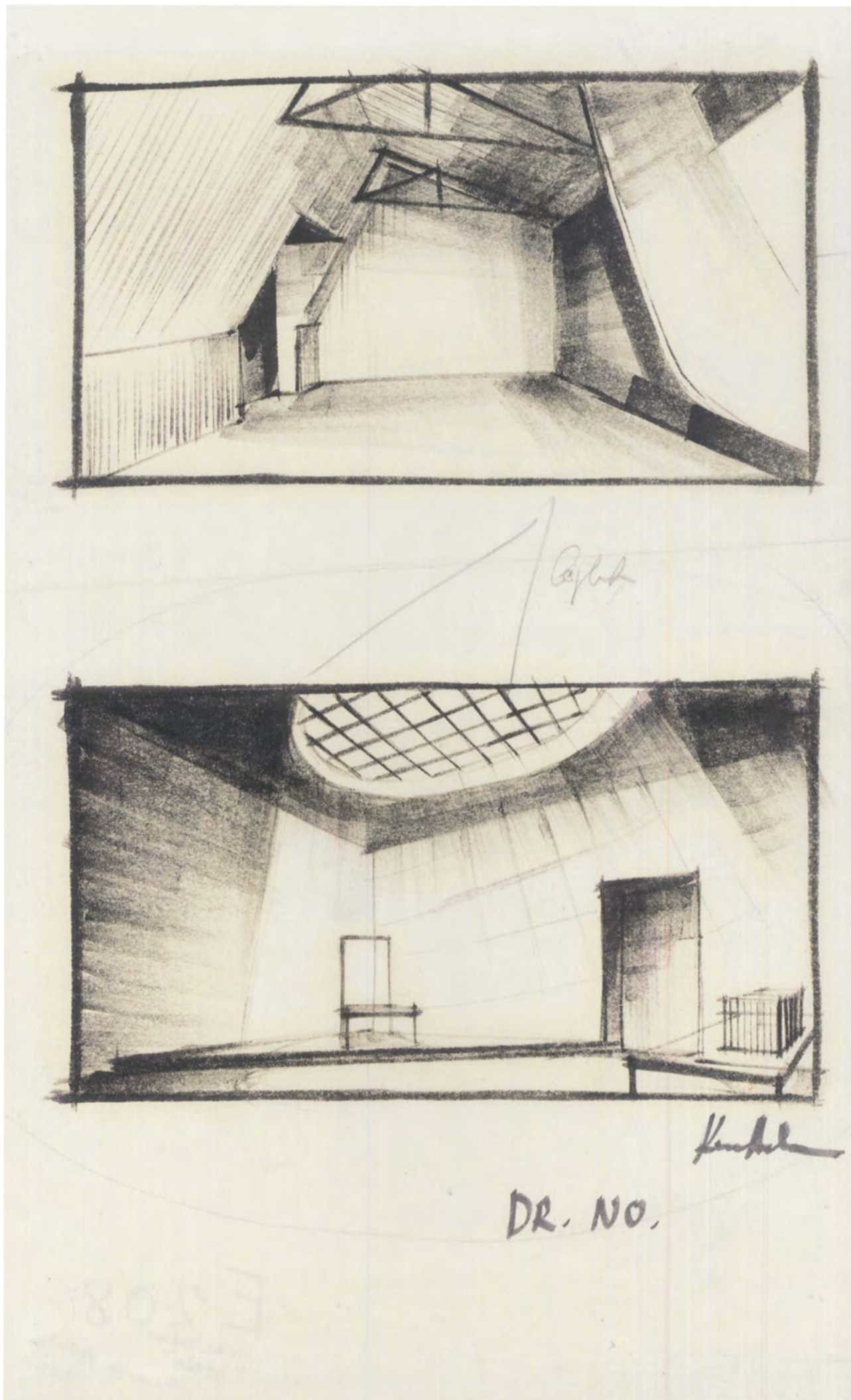
♦♦ **GOVERNOR'S OFFICE**

KEN ADAM

Felt-tip pen and watercolor  
on paper

A traditional interior with louvered  
window shutters and a ceiling fan  
to reflect its Caribbean location.





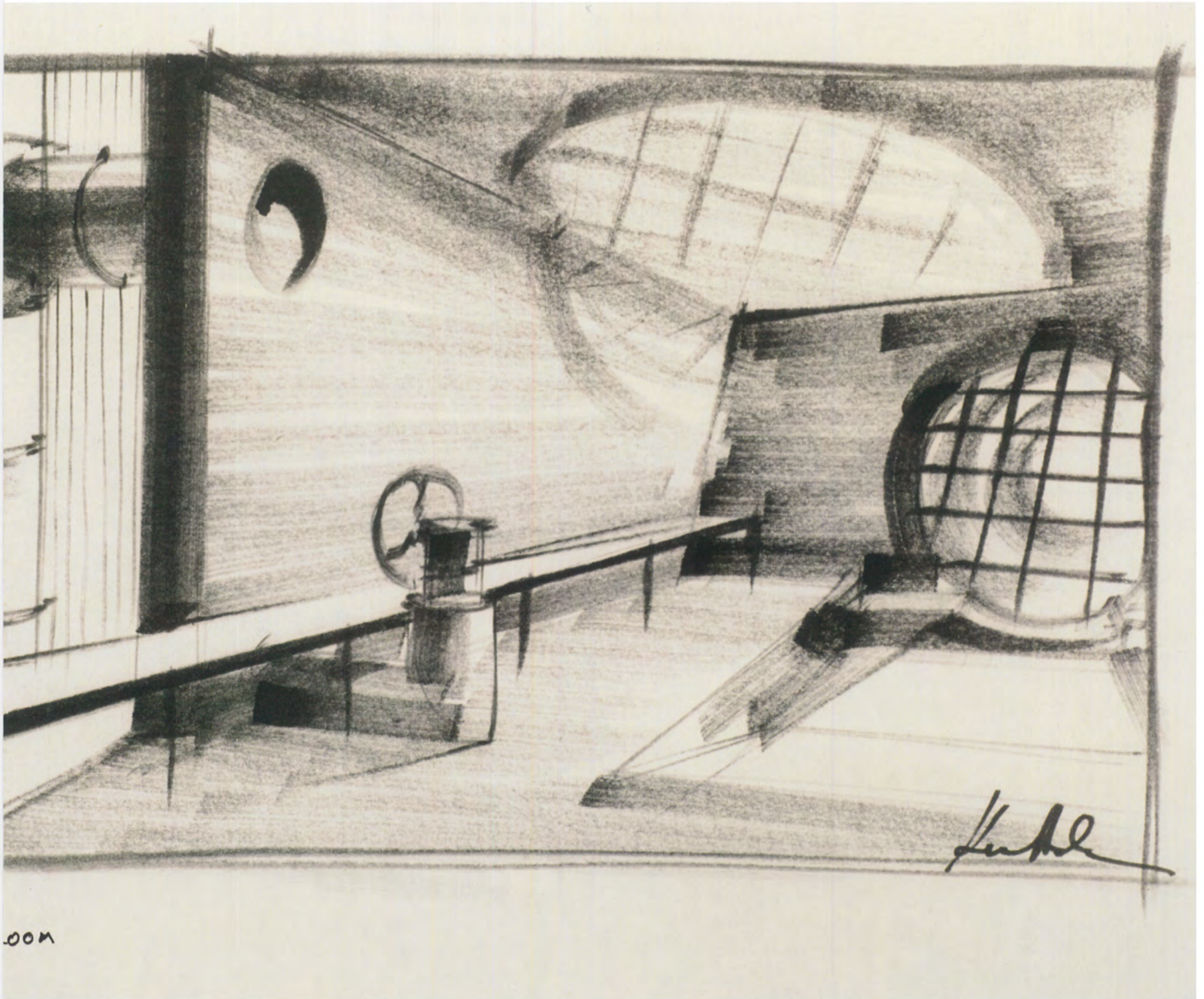
#### •• TARANTULA ROOM ROUGHS

KEN ADAM

Felt-tip pen on paper

The gridded, circular ceiling introduced in the second rough sketch is similar to the gridded, circular wall opening in the Pump Room set.





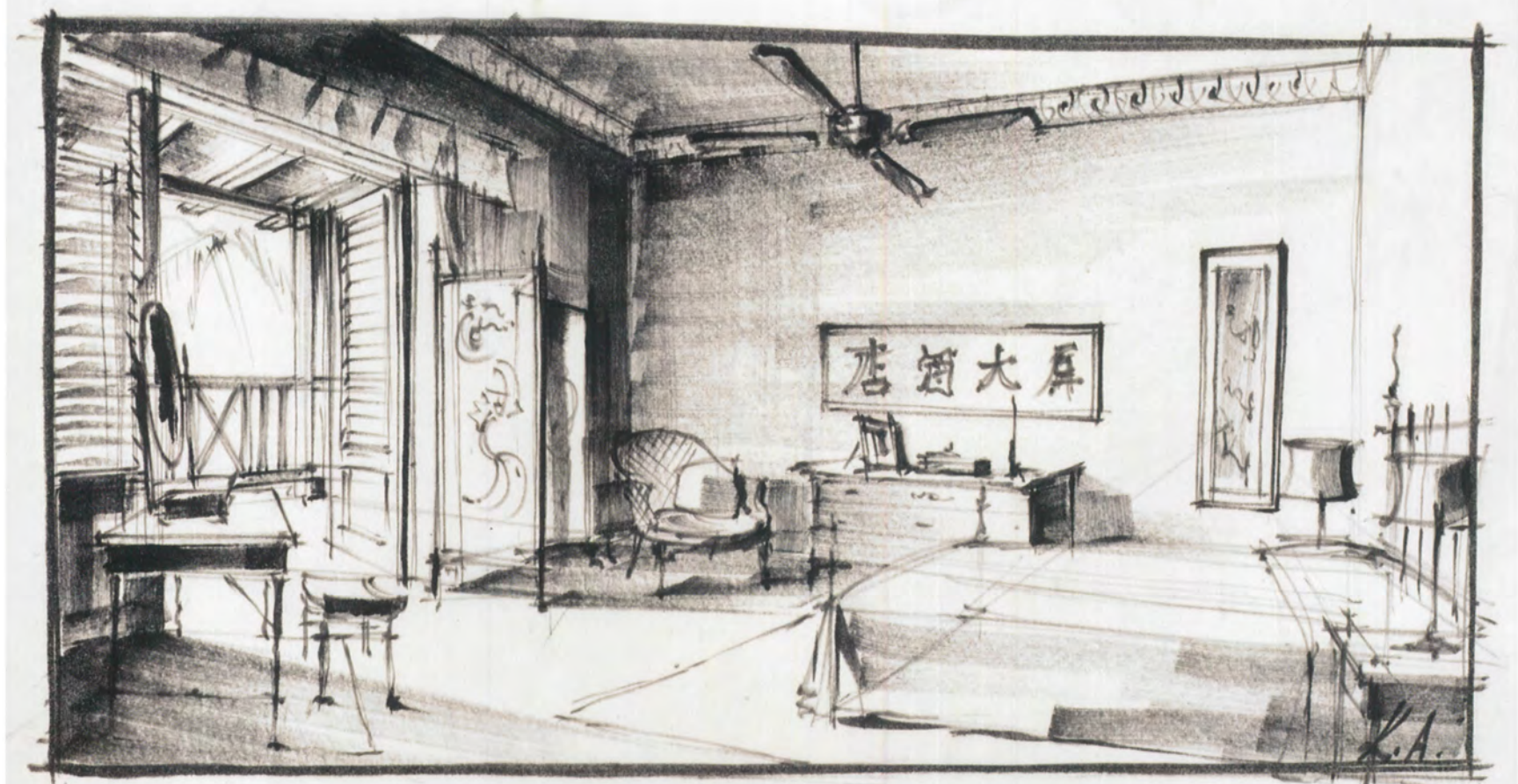
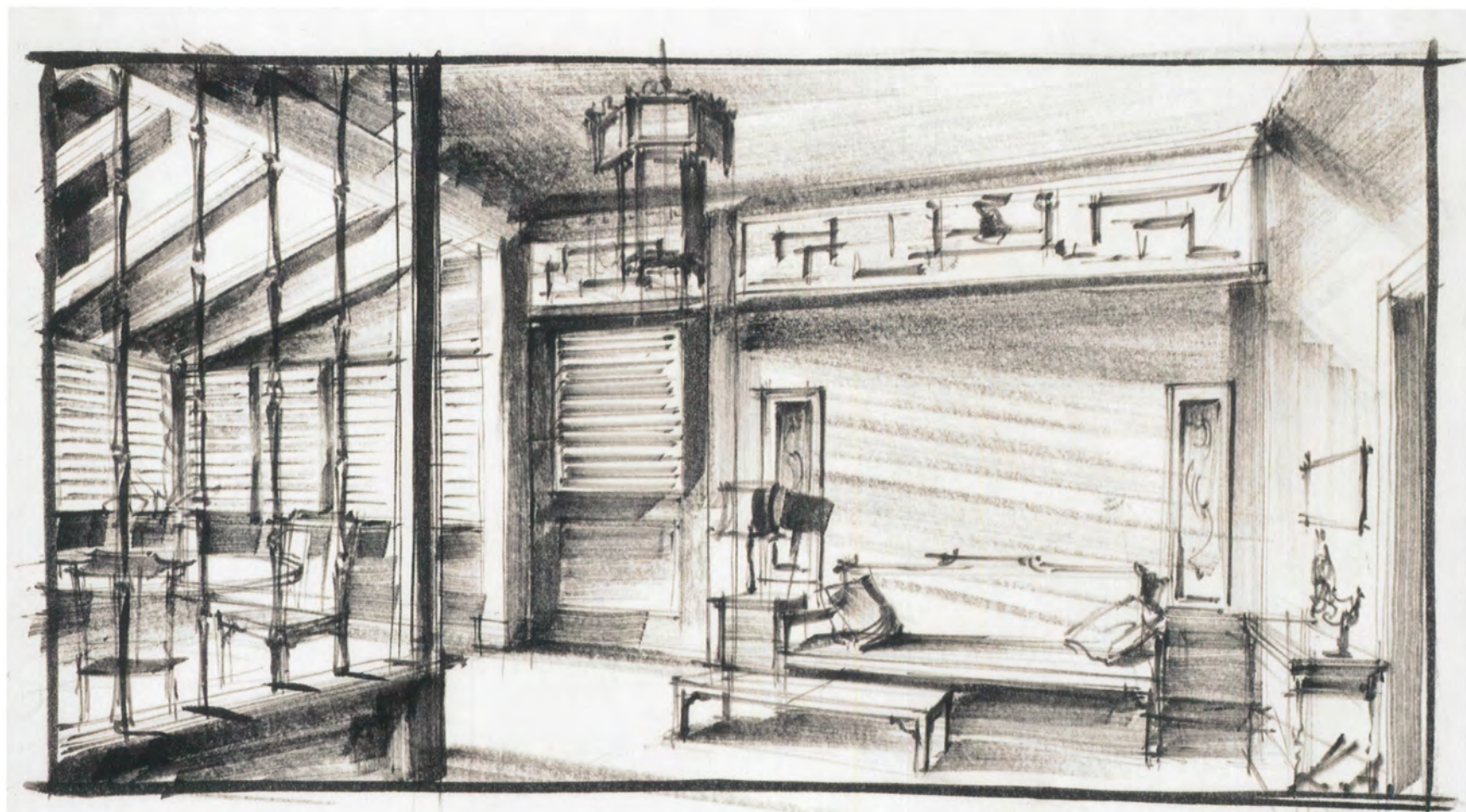
**PUMP ROOM :**

KEN ADAM

Felt-tip pen on paper

Attention to design and detail for sets like this one, which only appears on screen for a few seconds, contributed to the believability of the story.





MISS TARO'S APT.

Miss Taro's



# **MISS TARO'S APT.**

KEN ADAM

Felt-tip pen on paper

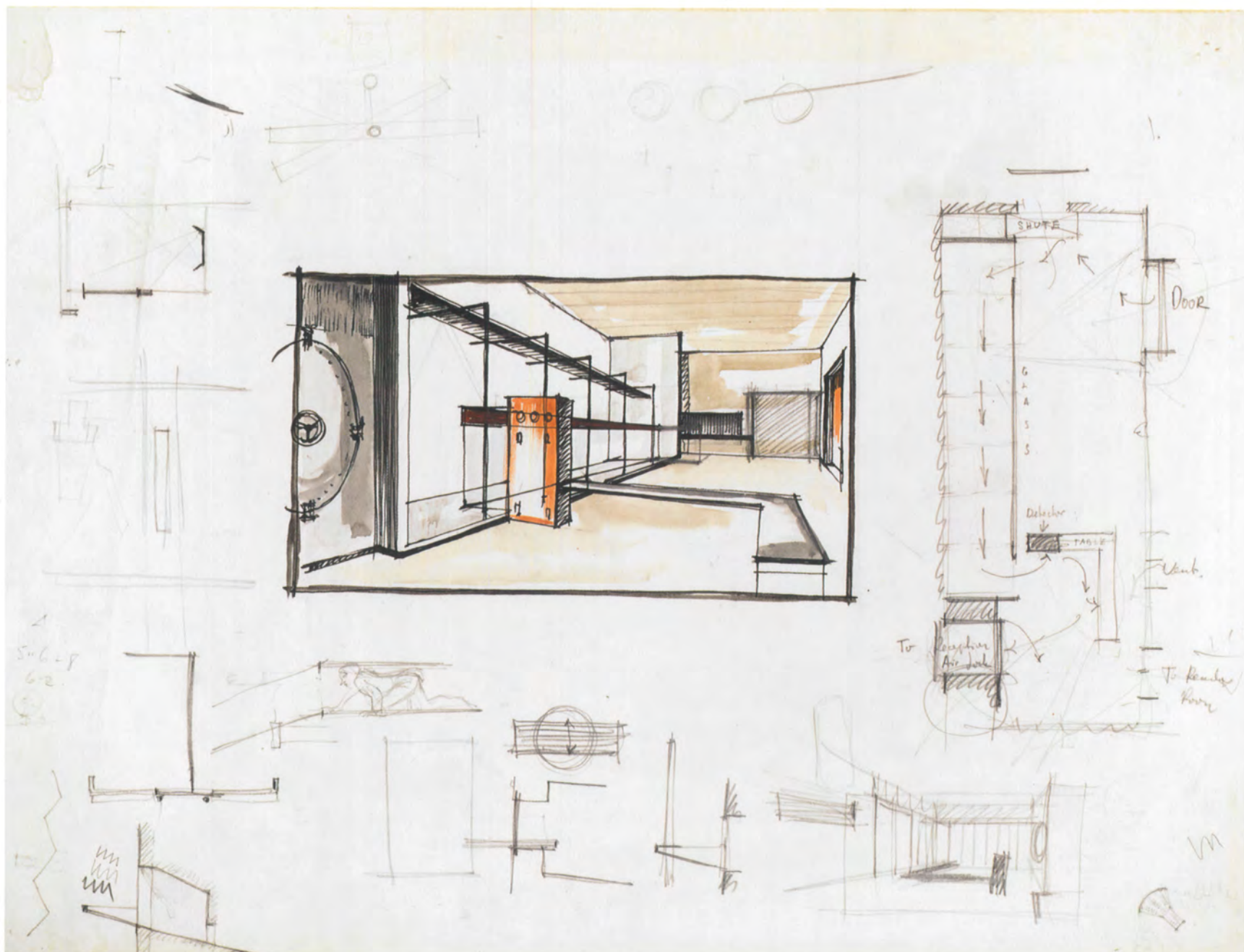
This darkened set takes on an eerie atmosphere with light spilling through the louvered door panel casting dramatic shadows while Bond awaits Dr. Dent's assassination attempt. The first glimpse of Bond's darker side takes place here when he kills the doctor in cold blood.

# **DECONTAMINATION ROOM**

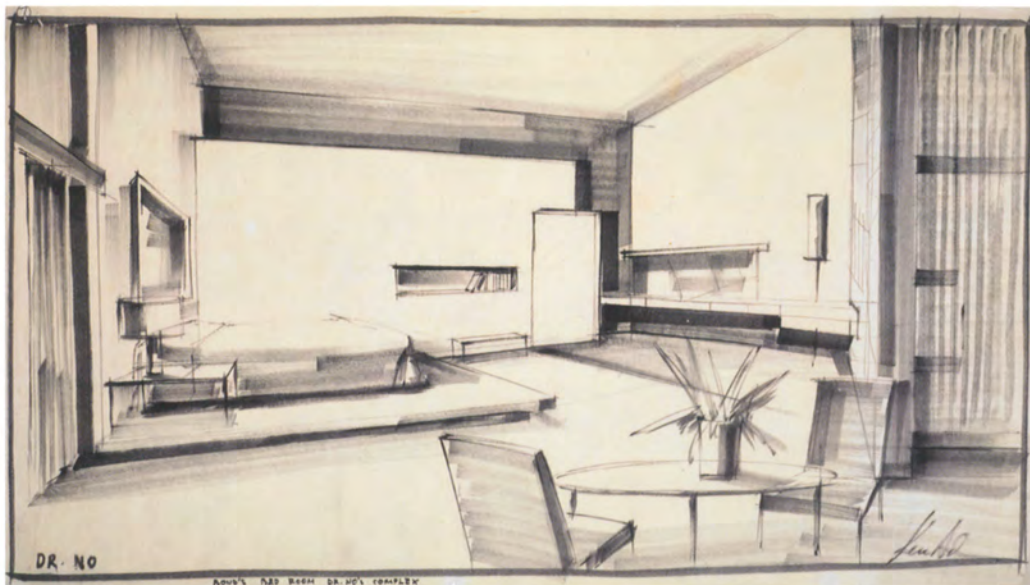
KEN ADAM

Felt-tip pen and watercolor on paper

This 1962 set includes a moving walkway—similar to a travellator first unveiled in the UK in 1970—that takes Bond and Honey through a series of showers. This set marked the beginning of many animated Adam set designs. The borders of this sketch include idea "scribbles" for a space capsule and Bond's escape ventilation duct.







#### ✦ BOND'S BEDROOM IN DR. NO'S COMPLEX

KEN ADAM

Felt-tip pen on paper

A contemporary set design with minimal dressing. Automatic, copper doors without handles lend a clinical atmosphere to Bond and Honey's room. It is here that they are drugged until Dr. No is ready to receive them.

#### DR. NO'S UNDERSEA APT. ↔

KEN ADAM

Felt-tip pen on paper

The tongue-in-cheek interior of this set and, as Adam put it, the "democratic debating society" that the studio had become, inspired co-writer Joanna Harwood to suggest the idea of adding a reproduction of the recently stolen oil painting of Wellington by Goya. Buyer Ron Quelch got a transparency of the painting from the National Gallery and Ken Adam spent the weekend painting from the projection. The reproduced portrait was added to the set in time for shooting.



DR. NO

DR. NO'S UNDERGROUND APT. LIVING ROOM

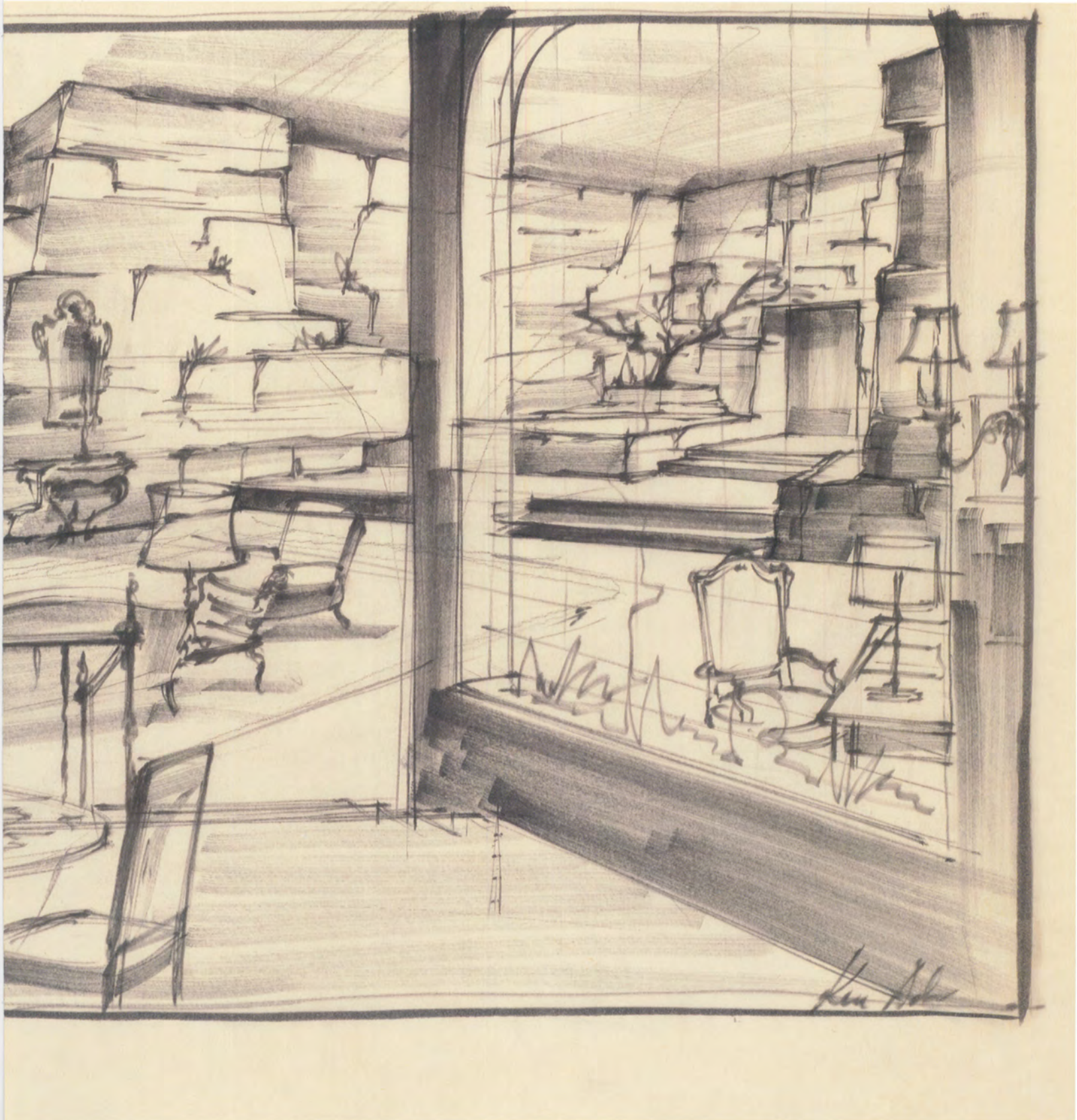


**DR. NO'S REACTOR ROOM** (next page) ♦♦

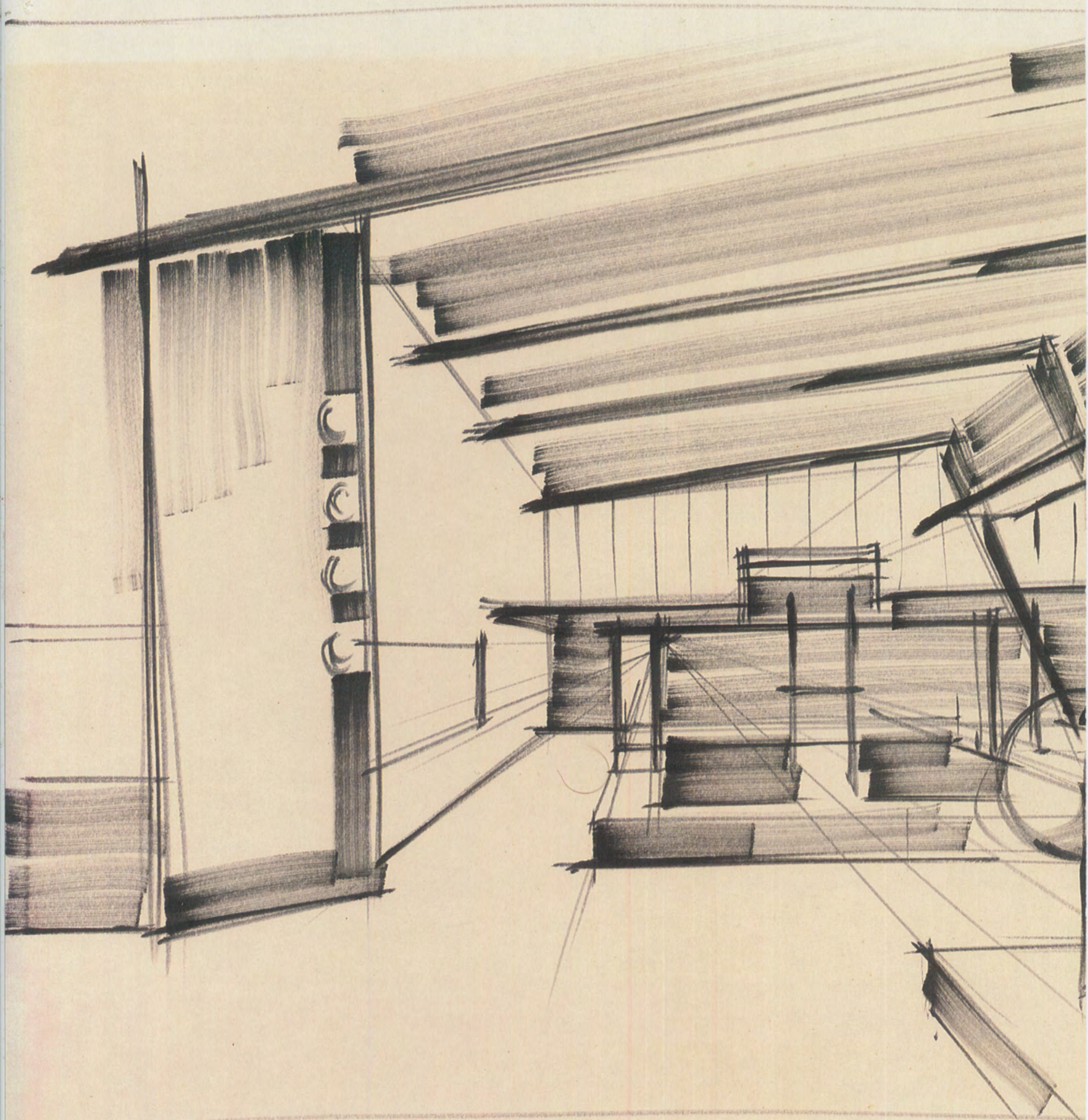
KEN ADAM

Felt-tip pen on paper

Hendry and Lawson, nuclear physicists from Hartwell, an atomic-energy research center in Oxfordshire, explained the principles of a nuclear water-reactor to Adam. This knowledge enabled him to achieve a heightened sense of reality as well as create a functional set for the action sequence in which Dr. No meets his end.

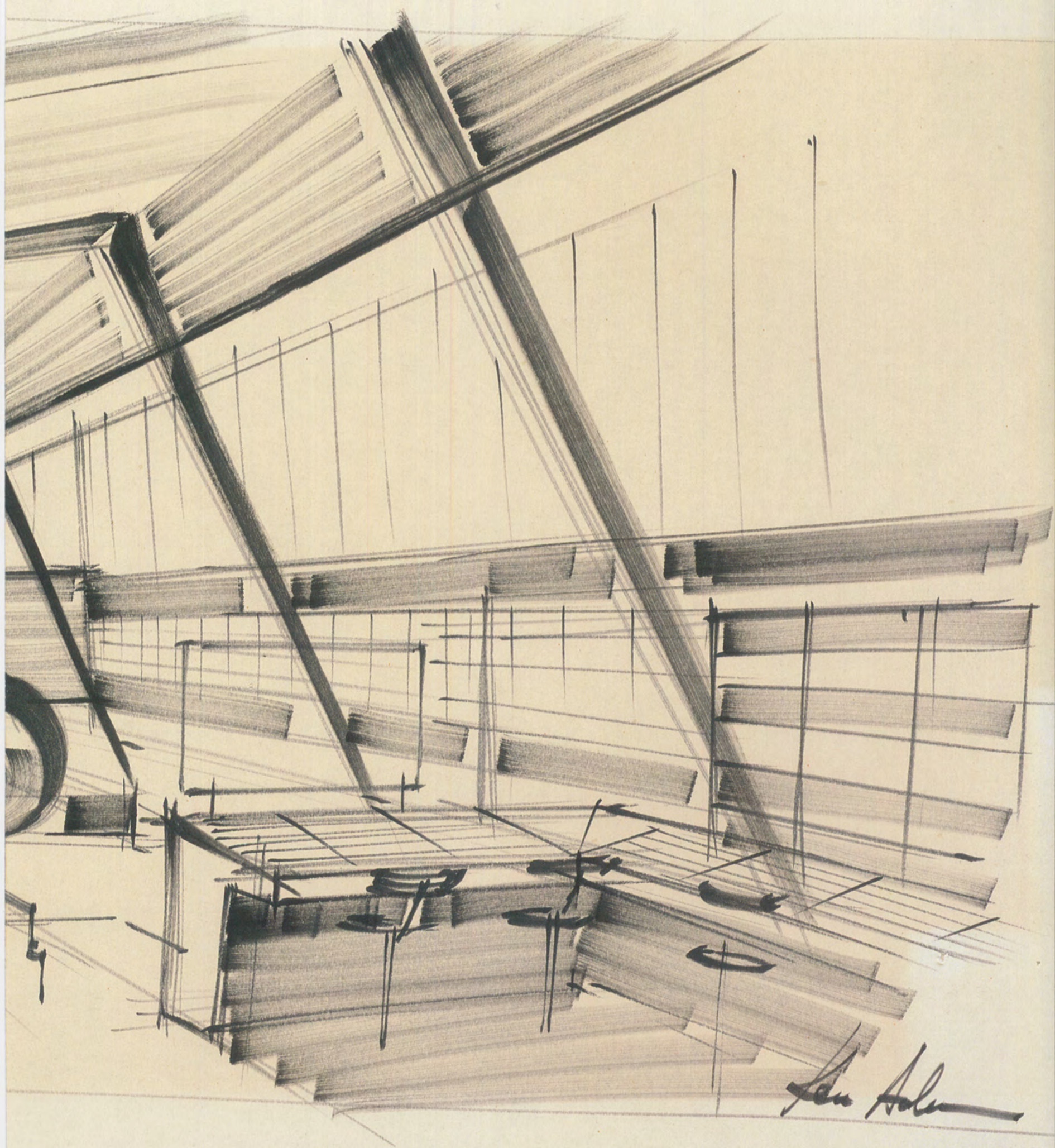






DR. NO REACTOR ROOM







# FROM RUSSIA WITH LOVE™

(1963)

*Syd is a quiet, methodical worker with a very good imagination.*  
Peter Hunt, Editor

From the moment they obtained option rights on all but one of the Fleming novels, Broccoli and Saltzman planned a film series. The last line on the *Dr. No* end credits is "James Bond Will Return"—a tradition carried on to this day.

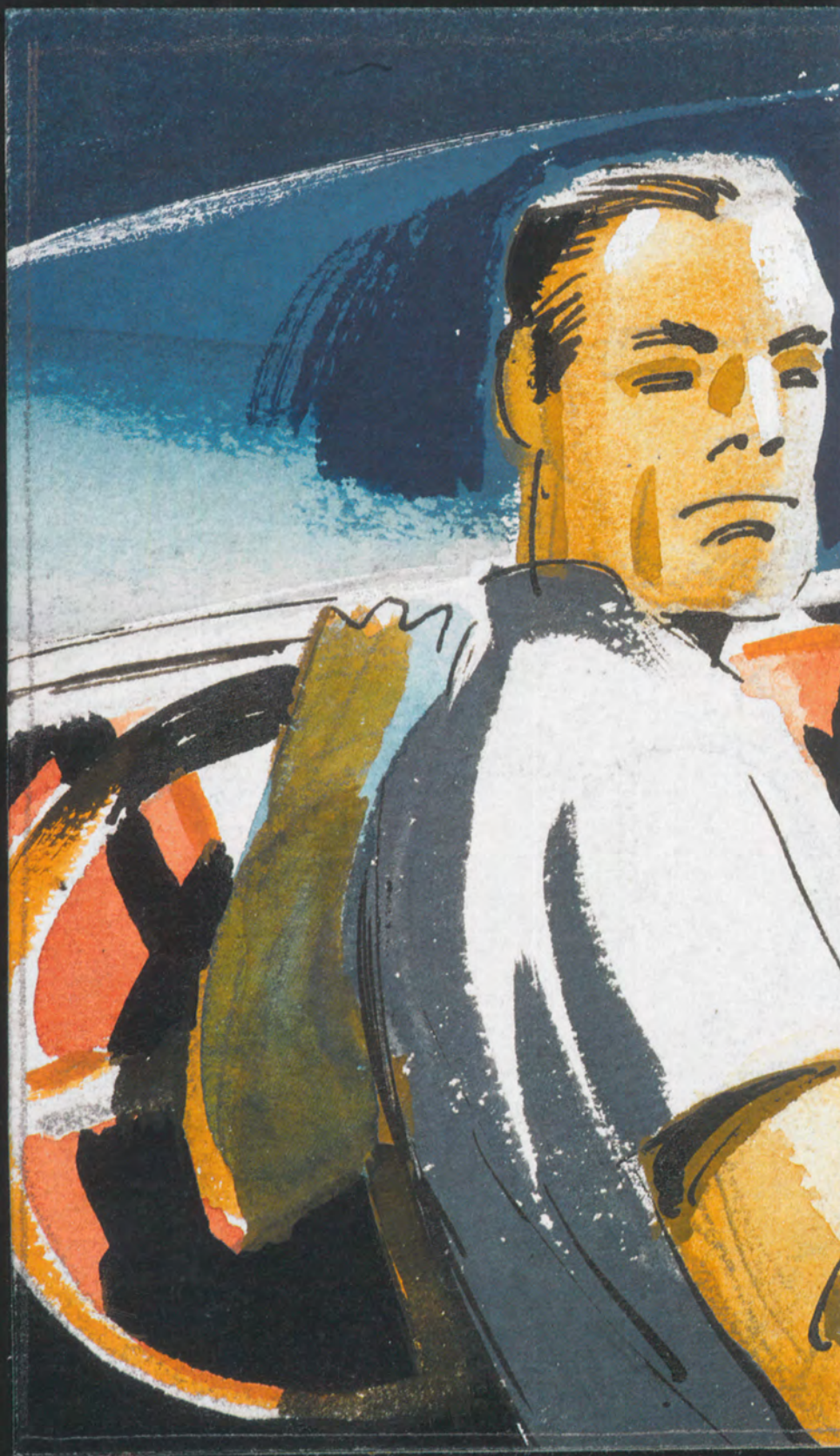
Before James Bond returned, the producers managed to squeeze in another non-Bond film, *Call Me Bwana* (1963) with Syd Cain as art director. By the time they released it, *Dr. No* had received enough public approval to encourage United Artists to green light *From Russia With Love*. Ken Adam was unavailable and in his place the producers gave Syd Cain an opportunity to take the Bond reins. As *From Russia With Love* didn't require grandiose villain lairs or control rooms, the producers decided to pack it with action and gadgets—key ingredients in subsequent Bond films.

Alan Tomkins, chief draftsman on *Dr. No* and again on *From Russia With Love* noted the difference in approach to set design on the two films. Adam provided concept drawings with a very particular perspective and Cain preferred to talk through his ideas and then oversee the technical drawings of the draftsman.

Storyboards are very useful to directors for action sequences because they allow the pre-planning of camera set ups and necessary shots to link the action together. Cain was considered by many to be the best storyboard artist in Britain in the 1950s through to the late 1970s. *From Russia With Love*'s boat chase storyboards are the oldest in the EON archive and are distinctly Syd Cain in style, using the drama of vivid poster paints and watercolor against a black background board.

"A nasty little Christmas present," as Bond described it, was a trick attaché case from Q Branch designed by Cain. Swaine Adeney Brigg, an exclusive British leather luggage and umbrella maker with a Royal Warrant since 1892, supplied the case and Cain had special-effects team Frank George and Bert Luxford pack it with hidden surprises. They created a false metal interior that accommodated 20 rounds of ammunition, a concealed throwing knife, tear gas canisters disguised as a tin of talc and some handy gold sovereigns. Bond wasn't the only one Cain equipped with a secret weapon, he also designed Rosa Klebb's shoe with a poison-tipped "pop-out" blade. Luxford devised a simple, spring-loaded mechanism embedded in the sole of the shoe. Klebb simply had to click her heels together to press a pin that set the dagger into action. The "gadget" ingredient to the Bond formula began here.

On October 10, 1963, *From Russia With Love* premiered at the Odeon Leicester Square, London. By the end of the first week it had broken the house record for ticket sales.



BOND FIRES





AGAIN —

✦ DETAIL FROM BOND/SPECTRE BOAT CHASE STORYBOARD 4  
SYD CAIN  
Watercolor and poster paint on paper





✦ BOND/SPECTRE BOAT CHASE STORYBOARD 1

SYD CAIN

Watercolor and poster paint on paper mounted on board

Cain based these storyboards on an early version of the screenplay, which set the boat chase at night. A later version of the story changed the sequence to take place during the day.



## FROM RUSSIA WITH LOVE

2.



MORZENY — "AHoy MR BOND!"



BOND FIRES —



SHATTERS SEARCHLIGHT —



MORZENY FIRES —

BOND PULLS TATIANA DOWN AS  
BULLETS SPRAY THE DECK —

AND PIERCE PETROL CANS —



MORE FIRING —



C/U PETROL SPILLING —



BOND — "TANIA! TAKE THE WHEEL" —

BOND STARTS THROWING CANS  
OVER BOARD —

CUT TO SPECTRE BOATS —



## BOND/SPECTRE BOAT CHASE STORYBOARD 2

SYD CAIN

Watercolor and poster paint on paper mounted on board

This sequence was originally planned to be shot on location in Turkey but, owing to problems with the weather and the boats, shooting was abandoned.





# BOND/SPECTRE BOAT CHASE STORYBOARD 3

SYD CAIN

Watercolor and poster paint on paper mounted on board

The sequence was finally shot on location in Loch Crinan, Scotland using a Fairey Huntress boat for Bond and Tatiana. Details like the style and look of the vehicles depicted in the storyboards often differ from the final screen version as the production plans develop and change.



"FROM RUSSIA WITH LOVE"

4



CUTS OF SPECTRE MEN —



DIVING OVERBOARD —



IN WATER —



BOND FIRES AGAIN —



C/U MORZENY HIS CLOTHES BLAZING —



HE TURNS AND DIVES O'BOARD —



FLAMES ENGULF HIM —



CUTS — OF SPECTRE BOATS CREWS —



BOAT EXPLODES —

PALL OF BLACK SMOKE — BOAT  
COMES OUT OF IT — COMES— INTO CAMERA. C/U TATIANA —  
BOND

## BOND/SPECTRE BOAT CHASE STORYBOARD 4

SYD CAIN

Watercolor and poster paint on paper mounted on board

This storyboard clearly depicts the catastrophic end to the SPECTRE boats envisioned and a guide for John Stears orchestrating the special effects explosions that obliterate them and allow Bond and Tatiana to escape.

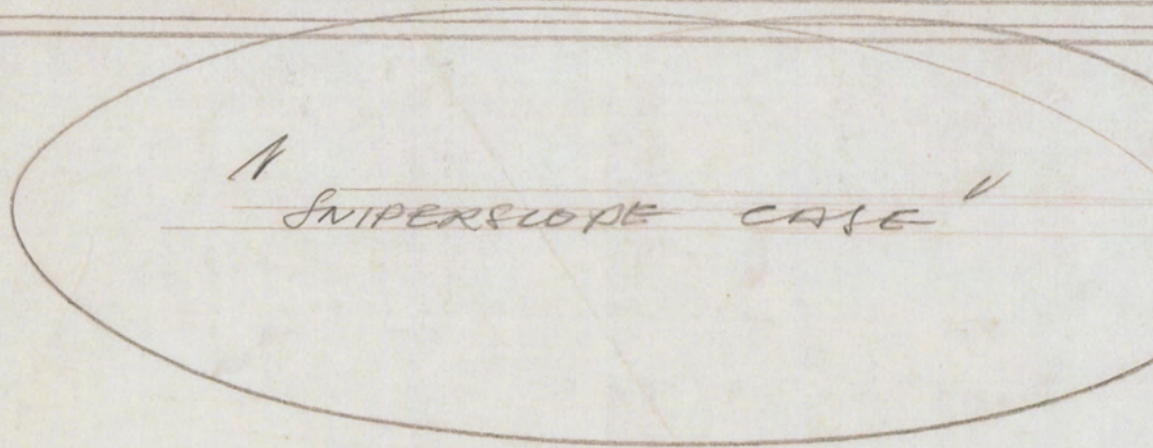
## SNIPERSCOPE CASE (next page) ↔

MICHAEL WHITE

Pencil on trace paper

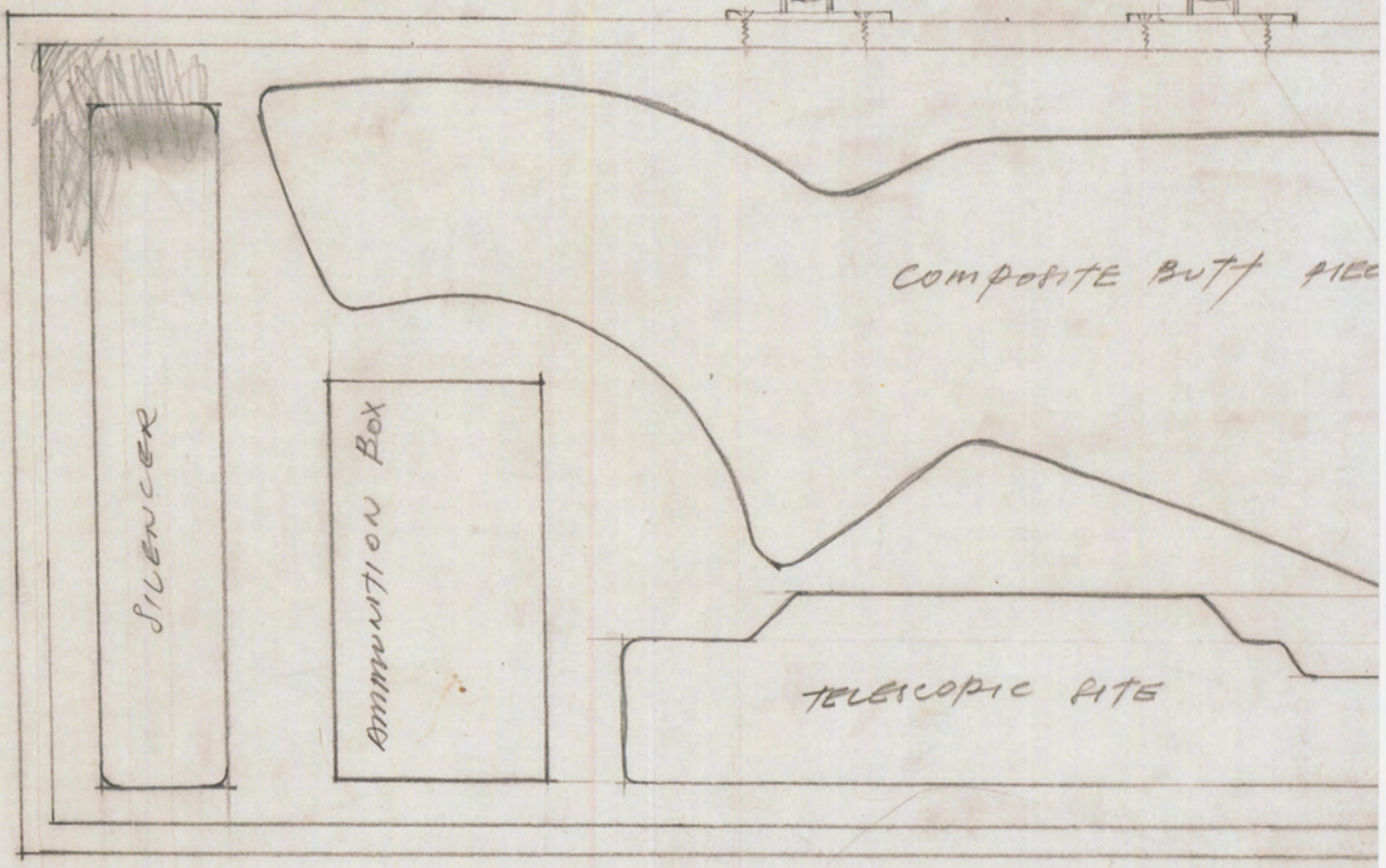
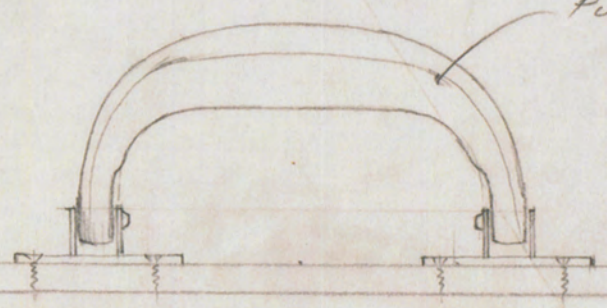
This is the earliest technical drawing of a prop in the EON archive. The Sniperscope case wasn't required in the end because a folding AR-7 sniper's rifle—the scope and barrel fit into the stock—was used. There would easily be room for the AR-7 in Bond's trick attaché case, introduced in an earlier scene.





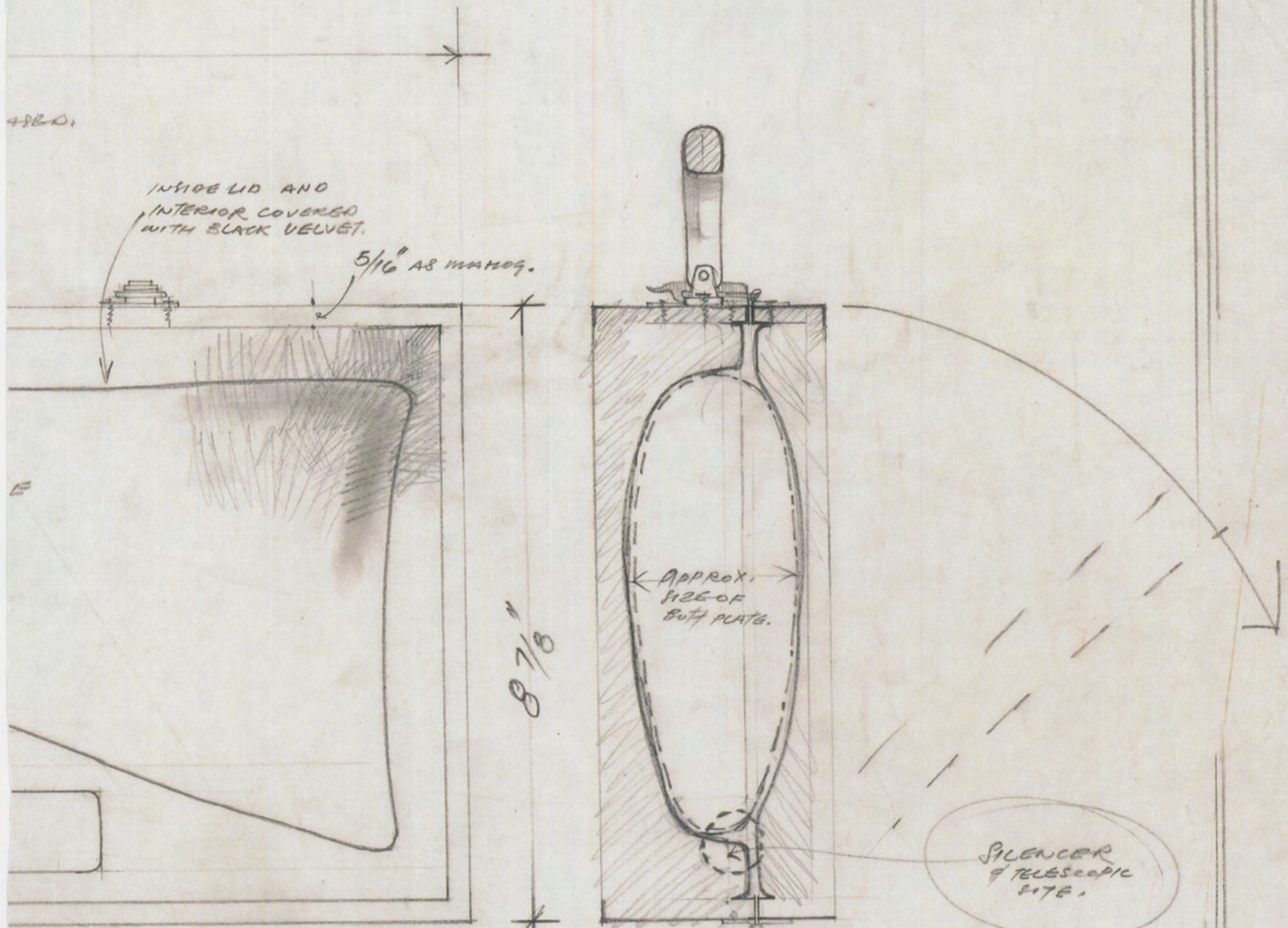
1' 8 7/8"

PURCH





PRODUCTION - "From Russia With Love"				PROD. No. 52.	
ART DEPARTMENT					
SET	LOCATION			SET No.	
DETAILS	SNIPERSCOPE CASE			ORIG. No.	
S.M. PLATES REQUIRED				SCALE	1/8" = 1'
DRAWN BY	N.M.	DESIGNED BY		PAINTED BY	
APPROVED		DIRECTOR		PROOFREADER	
DATE DRAWN	Jan 11	PROD. CONTROLLER		PLATE	
DATE ISSUED		PROD. MANAGER		PAINT	
STAGE		ART DIRECTOR		SCENE	
		EXHIBITOR		SCENE	
				SCENE	



JG

F.R.W.L.



# GOLDFINGER™

(1964)

*I like creating an idea of a place, rather than a real place... imitating reality is dull.* \* Ken Adam, Production Designer

The world had a new screen hero. James Bond was now a household name. Ken Adam was back for the new film, *Goldfinger*. As Production Designer, Adam's approach was to be involved in every aspect of a film's visuals. He collaborated closely, not only with the director, but also with the special-effects team, construction and the costume designer.

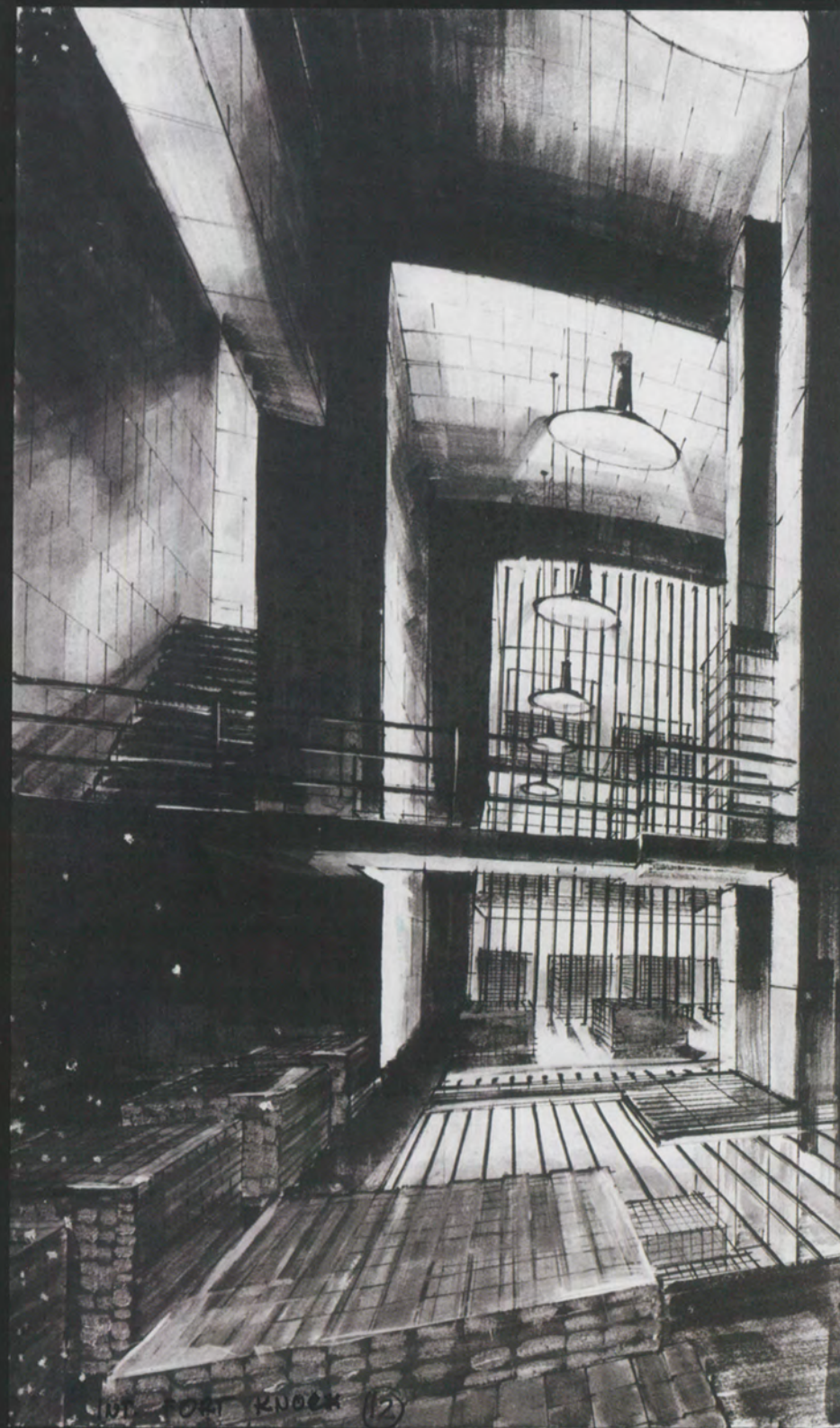
Peter Murton, who worked with Adam on his previous two films, *Dr. Strangelove* and *Woman of Straw* (both 1964), was on board as Art Director. Murton brought in newcomers Maurice Pelling, Assistant Art Director, and Peter and Michael Lamont as Draftsman.

With an enlarged budget, Adam could indulge in theatrical, stylized sets that took audiences places that they had never been before. Places, in fact, that almost *no one* had been, allowing Adam great freedom of invention. He believed that if you made the exterior of a building realistic, audiences would accept whatever was inside. He proved his point beautifully with Auric Enterprises' laser room, *Goldfinger*'s Kentucky stud farm "rumpus" room, and the Fort Knox bullion depository, the interiors of which were purely products of Adam's imagination.

Having completed recces in Kentucky for exteriors, Adam created extraordinary interiors. At the flick of a switch, a wood-paneled tack room with billiard table and stainless-steel fireplace transformed into a combination war room/gas chamber. An exact replica of the Fort Knox exterior drawn up by Peter Lamont and built by Ronnie Udall's construction team contained a completely impractical but breathtaking cathedral of gold, 40 feet in height, so that audiences felt as if they really were inside the largest gold depository in the world.

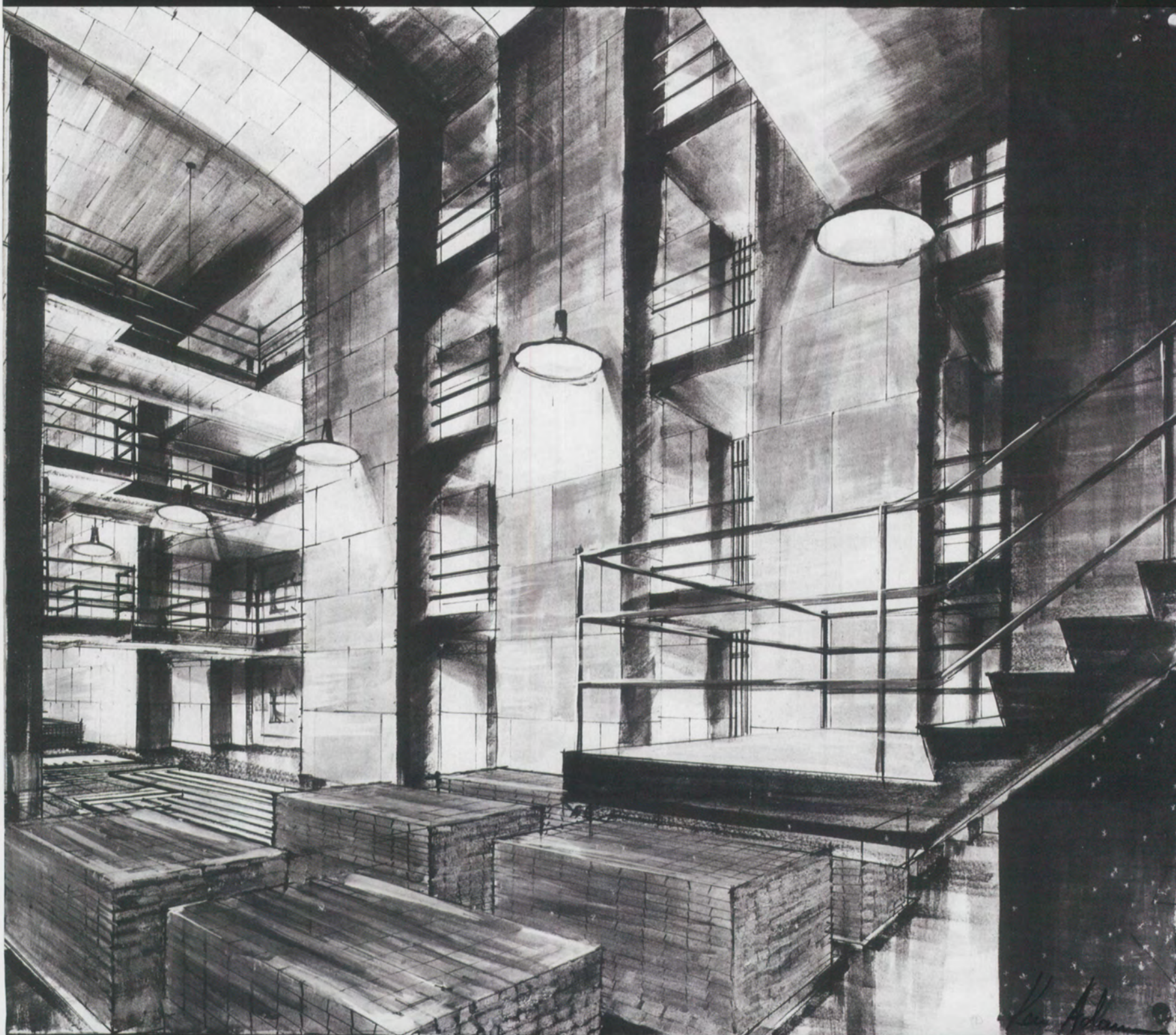
*Goldfinger* introduced Bond's automotive alter ego, the Aston Martin DB5. This car has become synonymous with 007 and a pop culture icon. Fleming had set up the idea of Bond's Aston Martin having a "few extras" in his novel, and Adam flew with that idea, bumping up the number of "extras" considerably. He exorcized his personal traffic demons by adding battering-ram bumpers and Ben-Hur-style tire scythes to the DB5, and took a tip from Director Guy Hamilton on the advantages a revolving number plate affords you in avoiding parking tickets or, in Bond's case, crossing borders inconspicuously. Adam's experience as an R.A.F. fighter pilot helped inspire the idea of an ejector seat, but this time for unwanted passengers, not pilots.

*Goldfinger*, the fastest-grossing motion picture of the time, sparked worldwide Bond mania, earned back its production cost just two weeks after its release, and broke box-office records.



\* "Designing Sets for Action," by Ken Adam, *Films and Filming*, August 1966





# ↑ INTERIOR FORT KNOX

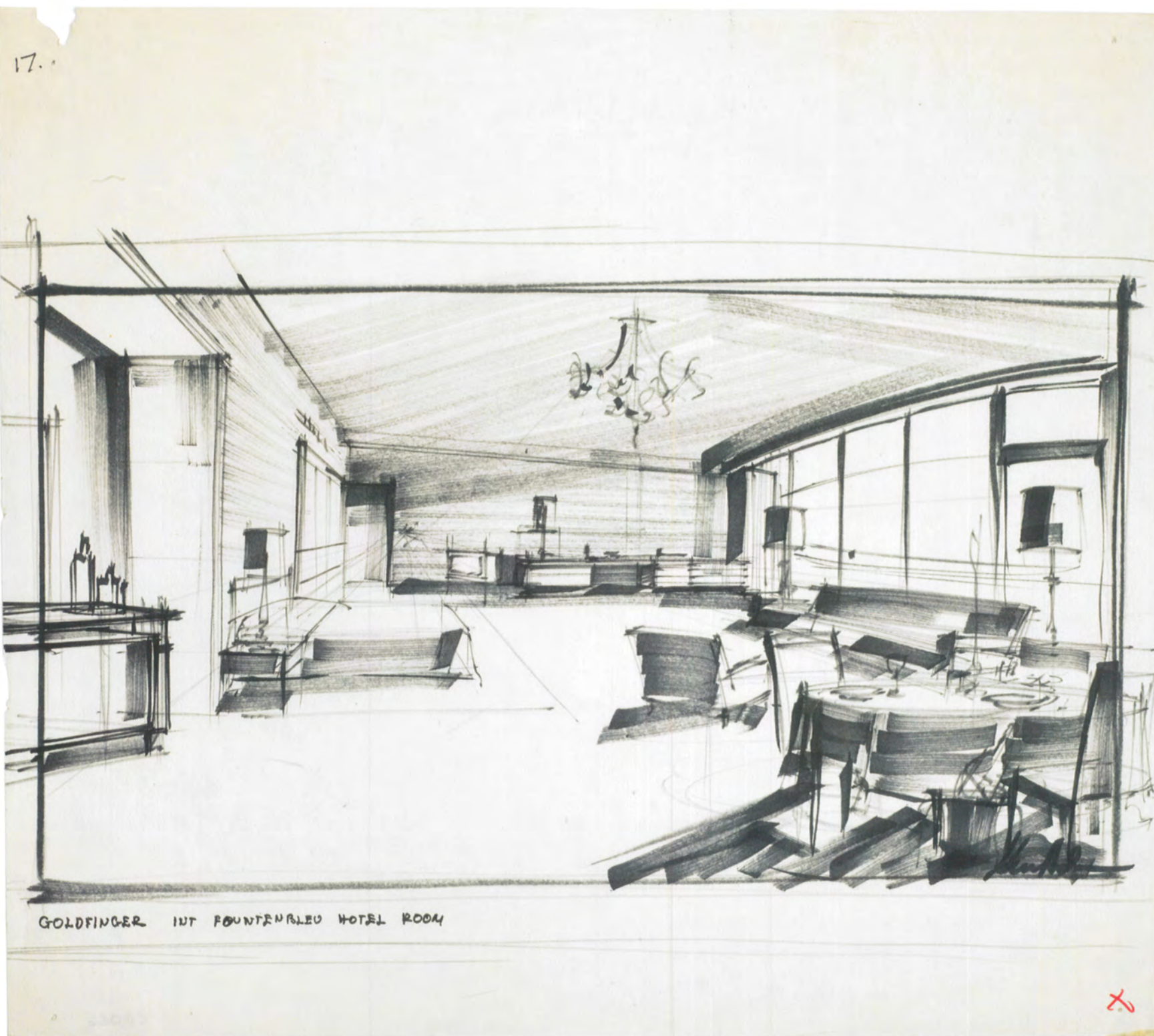
KEN ADAM

Felt-tip pen on paper

For this theatrical, stylized interpretation of the interior of the Fort Knox bullion depository, Adam put the impractically high stacks of gold ingots behind bars to pique the audience's interest in what they couldn't "get to." The highly imaginative set caused a flurry of letter writing

from the public wanting to know how the Bond team had managed to access a location that was off-limits to the President of the United States—proving Adam's theory that if you create an authentic exterior, an audience will "buy" whatever is inside.





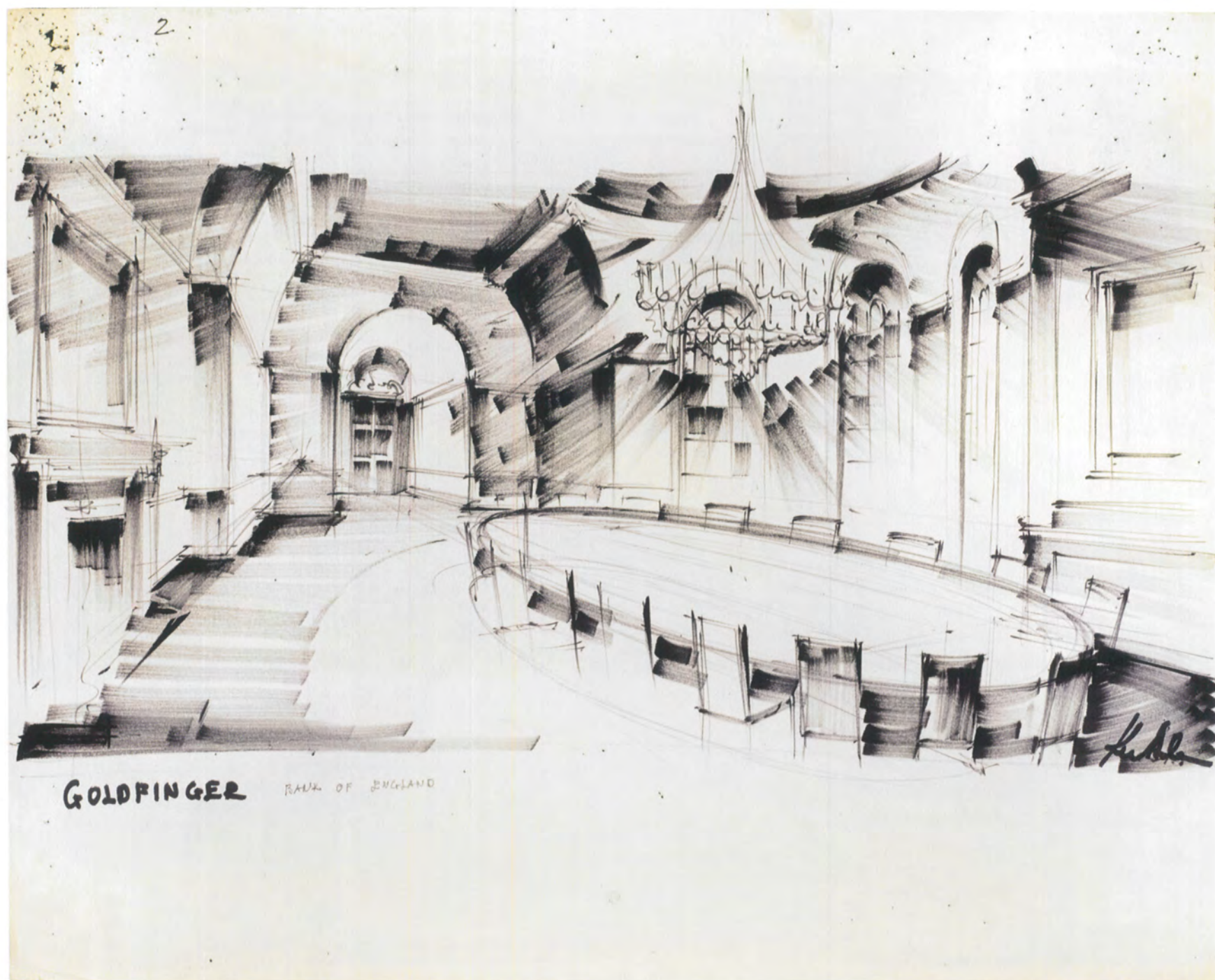
✦ INTERIOR FONTAINEBLEAU HOTEL ROOM

KEN ADAM

Felt-tip pen on paper

A luxurious contemporary décor for this set complimented the aspirational Miami destination, whose exterior was shot on location. Adam also reproduced the Miami hotel poolside scene at the studio to intercut with the location footage.



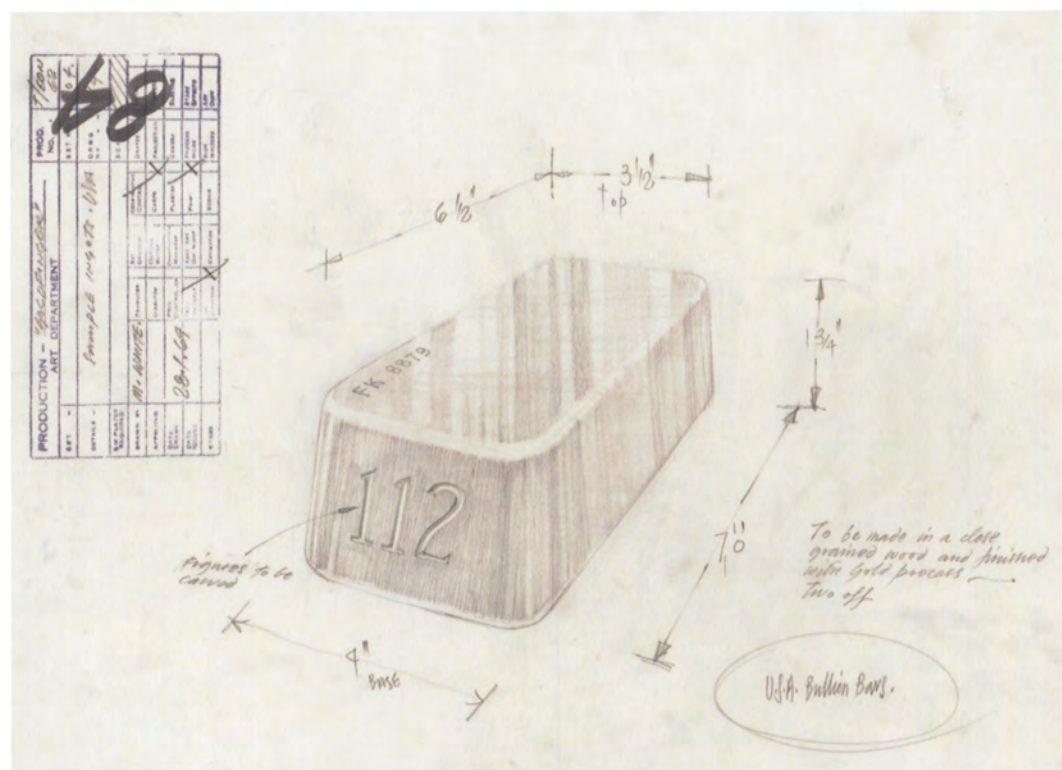


✦ BANK OF ENGLAND

KEN ADAM

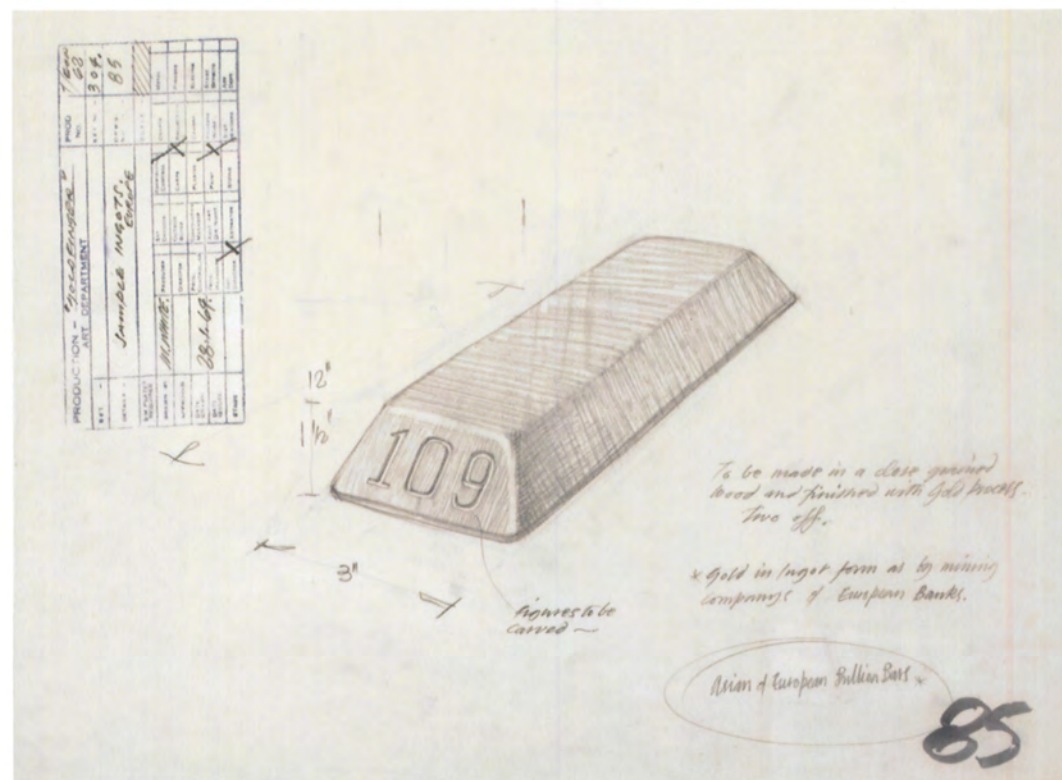
Felt-tip pen, watercolor wash on paper



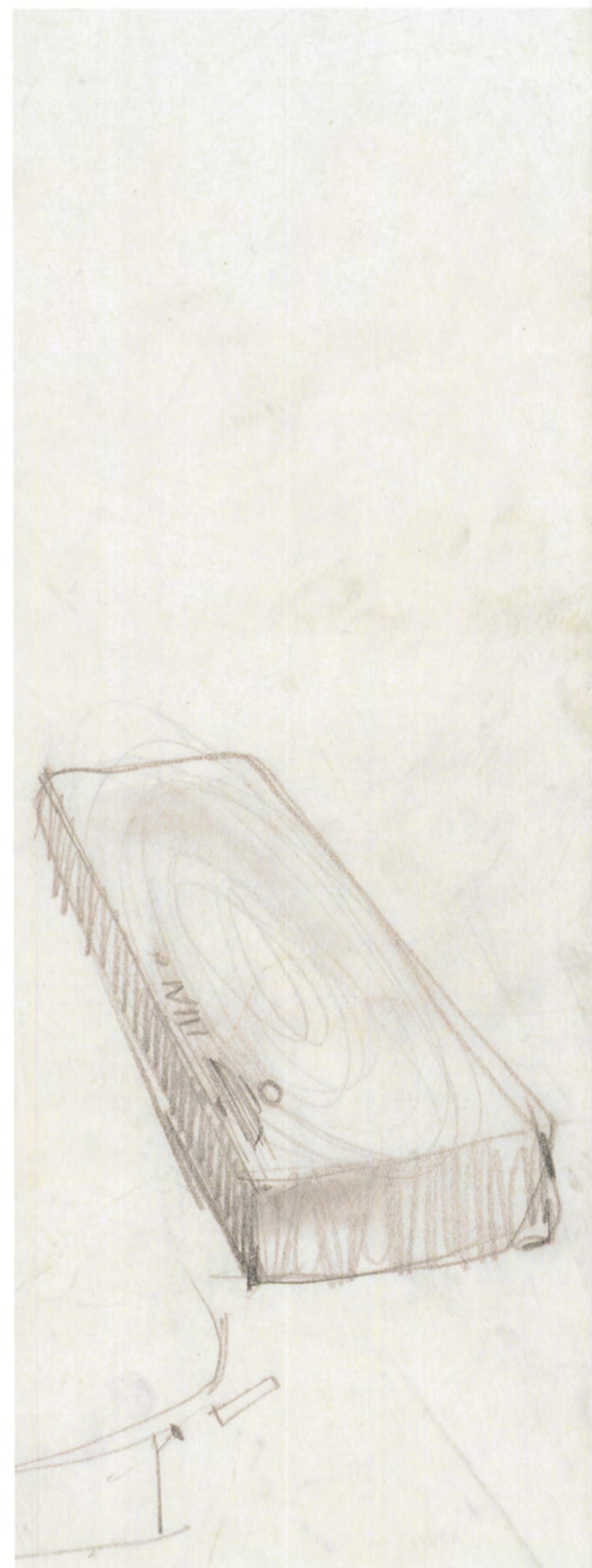


♣ SAMPLE INGOT USA  
MICHAEL WHITE  
PENCIL ON TRACE PAPER

Stacks of gold bars in Fort Knox were faked using molded panels of bars. These were embellished with individual gold bars made of lead and finished off with the Steinhart process. The EON Archive has the only Fort Knox gold bar known to still exist.



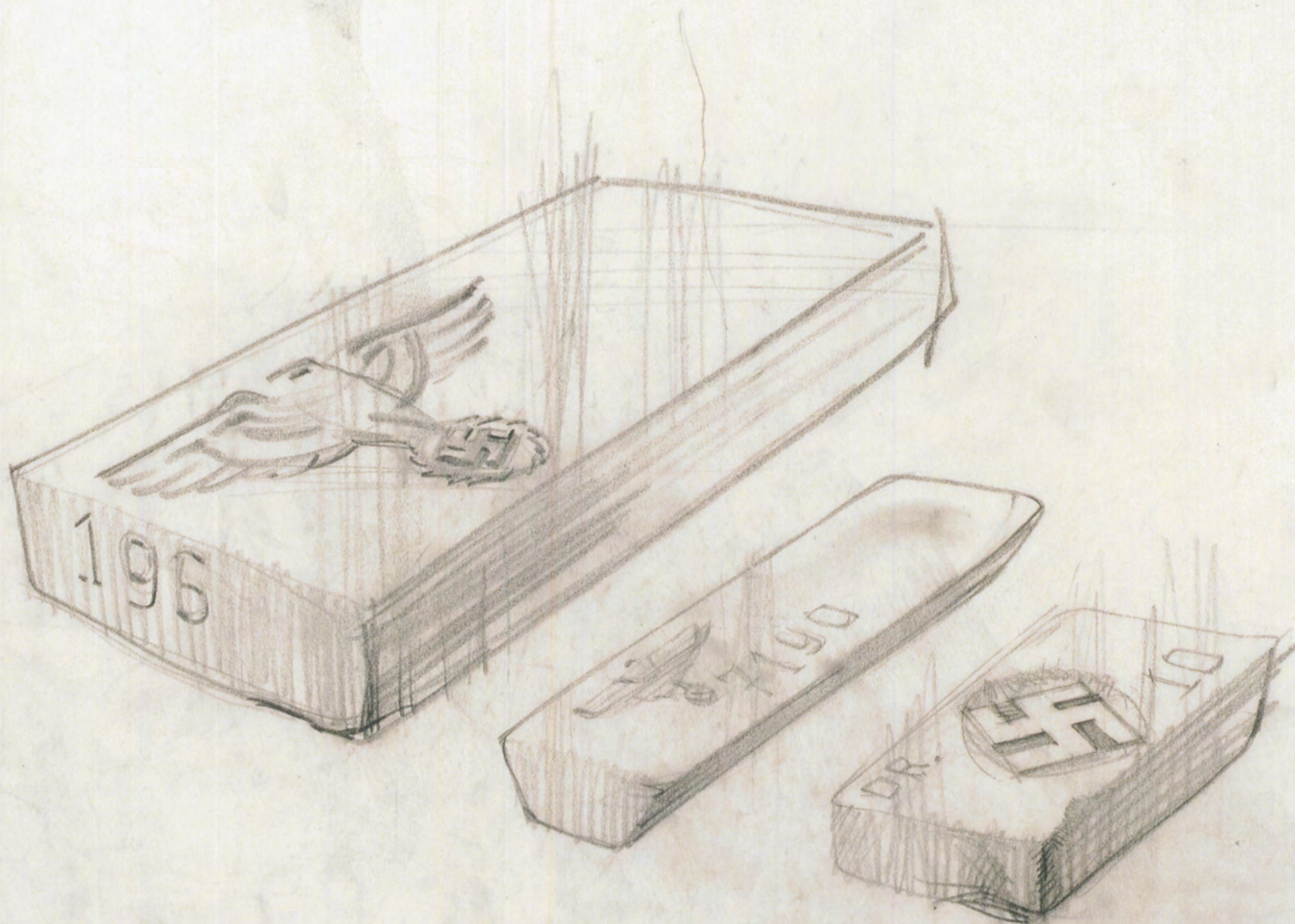
♣ SAMPLE INGOT EUROPE  
MICHAEL WHITE  
Pencil on trace paper



♣ NAZI GOLD BAR CONCEPTS  
MICHAEL WHITE  
Pencil on trace paper

A Nazi gold bar recovered from the bottom of Lake Toplitz is loaned to Bond by the Governor of the Bank of England to entice bullion dealer and international jeweler, Goldfinger.







ASTON MARTIN REQUIREMENTS

2 FORWARD FIRING MACHINE GUNS (ALT. 1 FLAME THROWER)

EXTENDING BUMPERS &amp; OVERRIDERS FRONT &amp; REAR

REVERSABLE NUMBER PLATES " " "

1 OIL SPRAY REAR

1 NAIL SPRAY REAR

1 SMOKE SCREEN LAYER REAR

1 BULLET PROOF SHIELD - REAR WINDOW

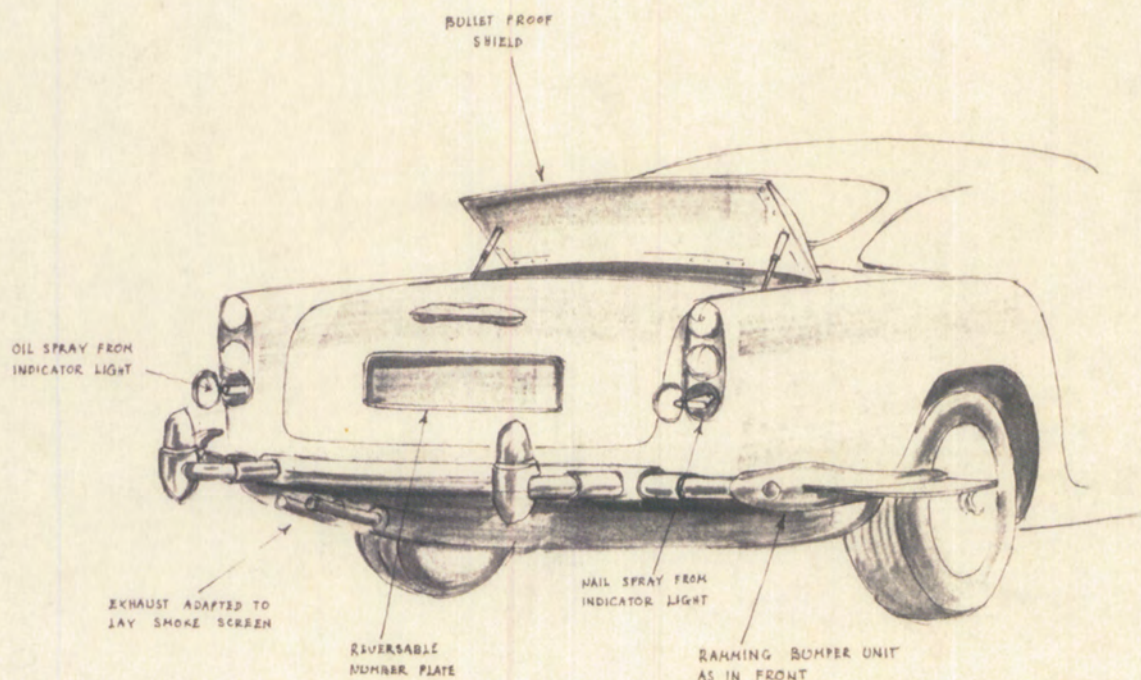
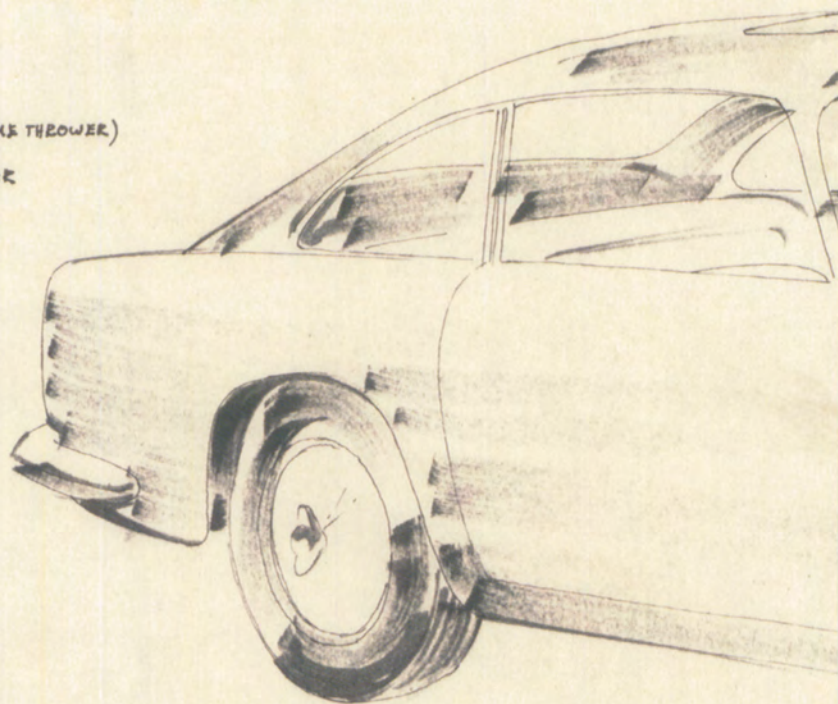
1 EJECTOR SEAT &amp; PANEL

HOMING DEVICE WITH RADAR SCOPES

COCKTAIL SHAKER WITH HAND GRENADE

RADAR AERIAL

SWITCHES ETC.

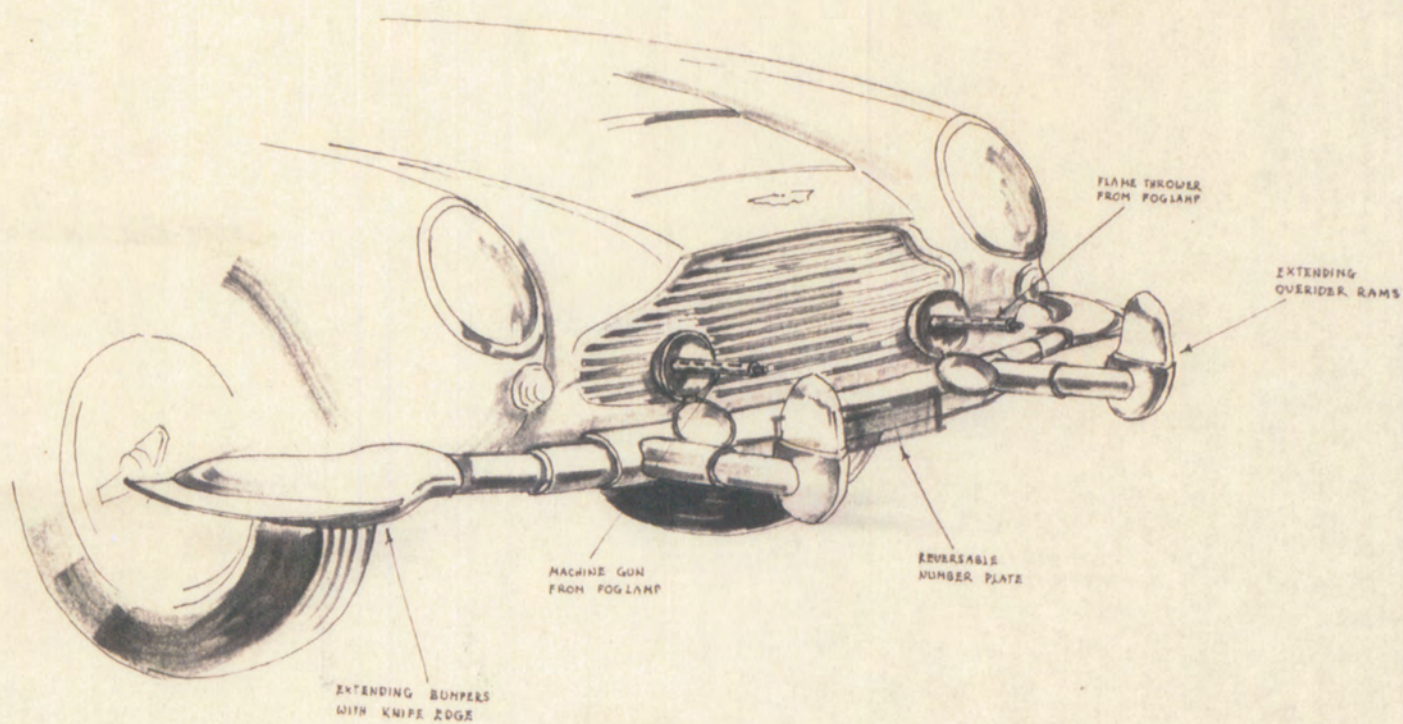
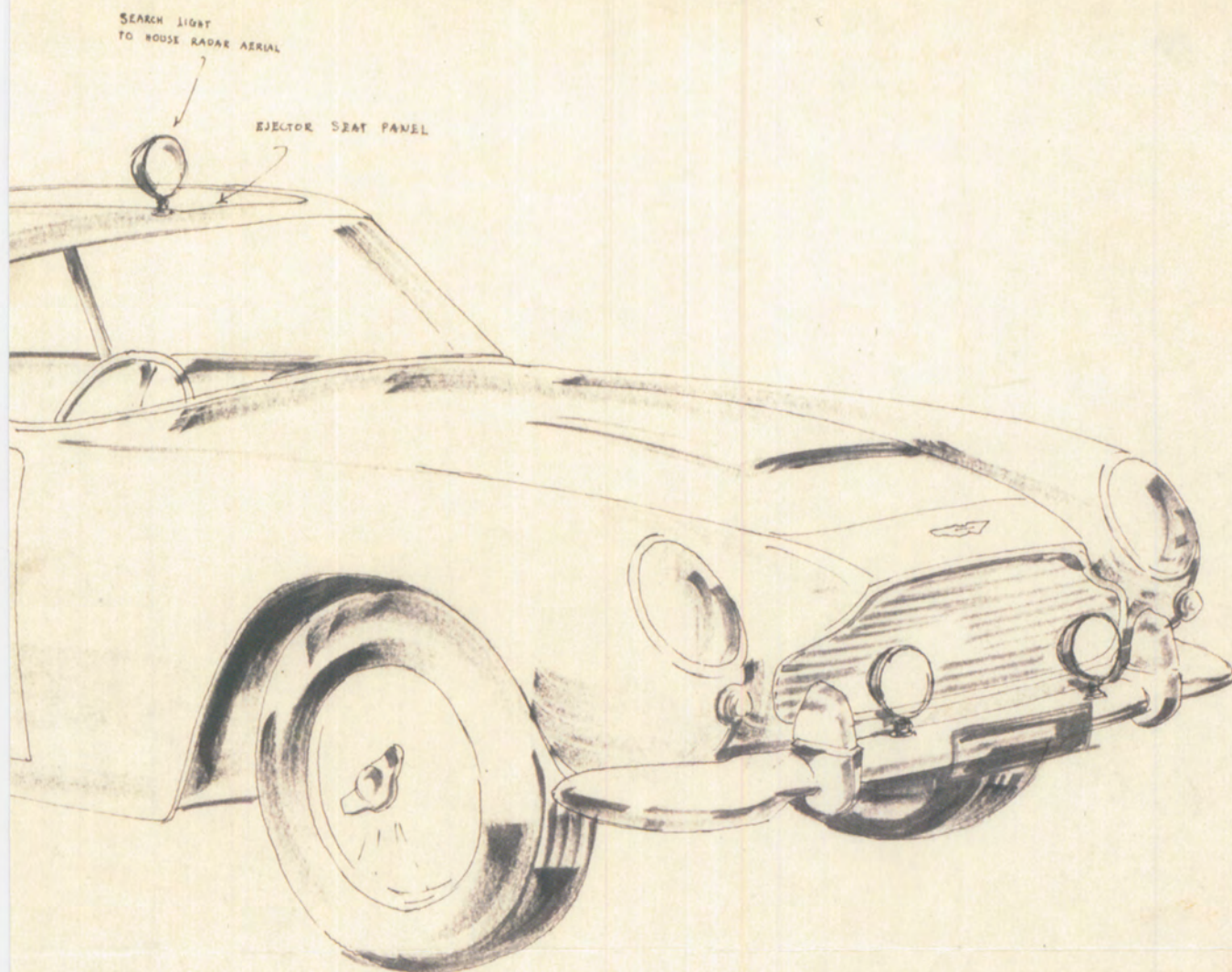
**EXTERIOR DB5 GADGETS >>**

KEN ADAM

Felt-tip pen on paper

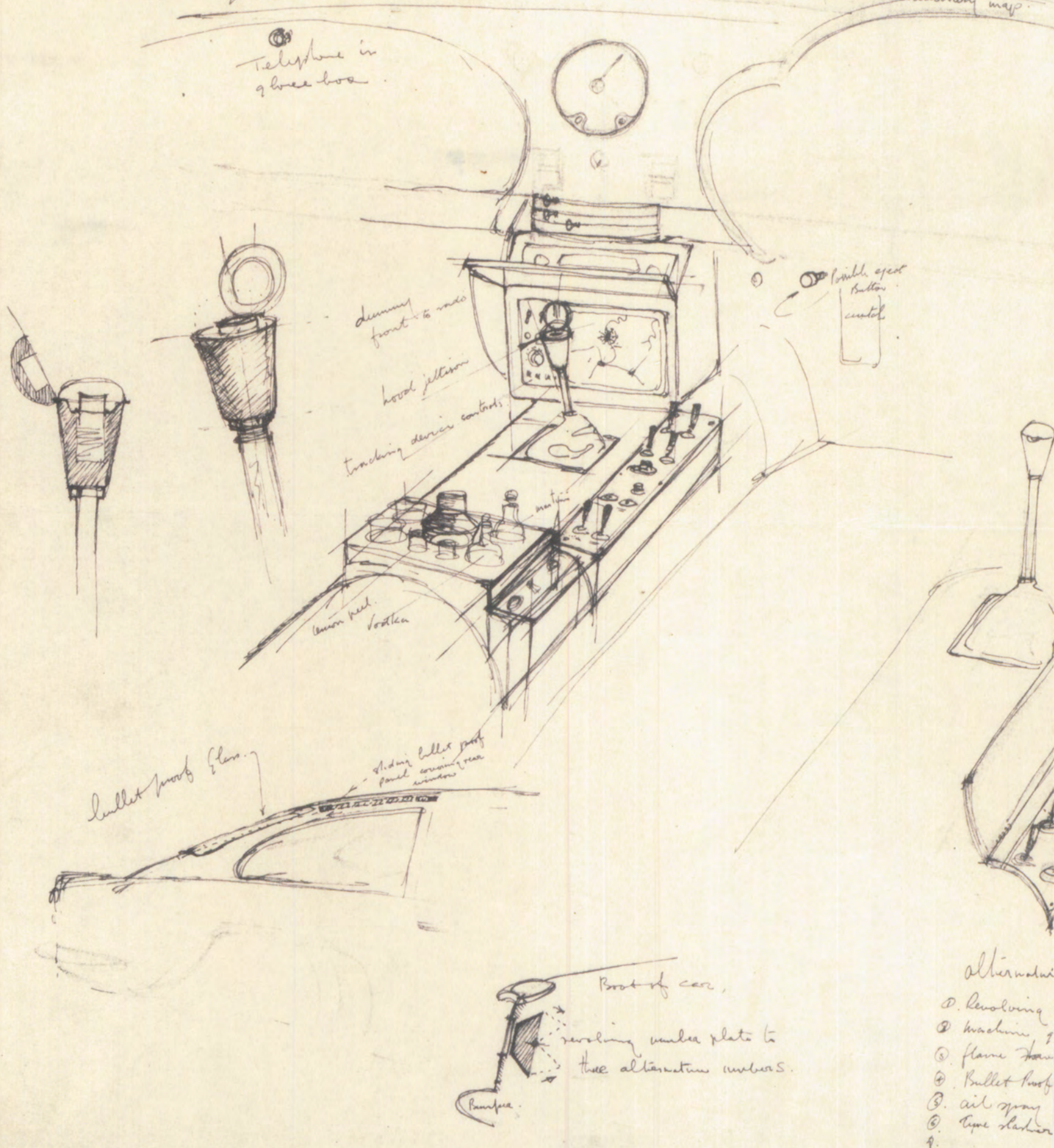
A former fighter pilot with a history of owning fast cars, including a supercharged Mercedes and a couple of E-type Jags, Adam enthusiastically designed fantasy "extras" for Bond's Aston Martin sports car. They were installed by John Stears and the special-effects team.



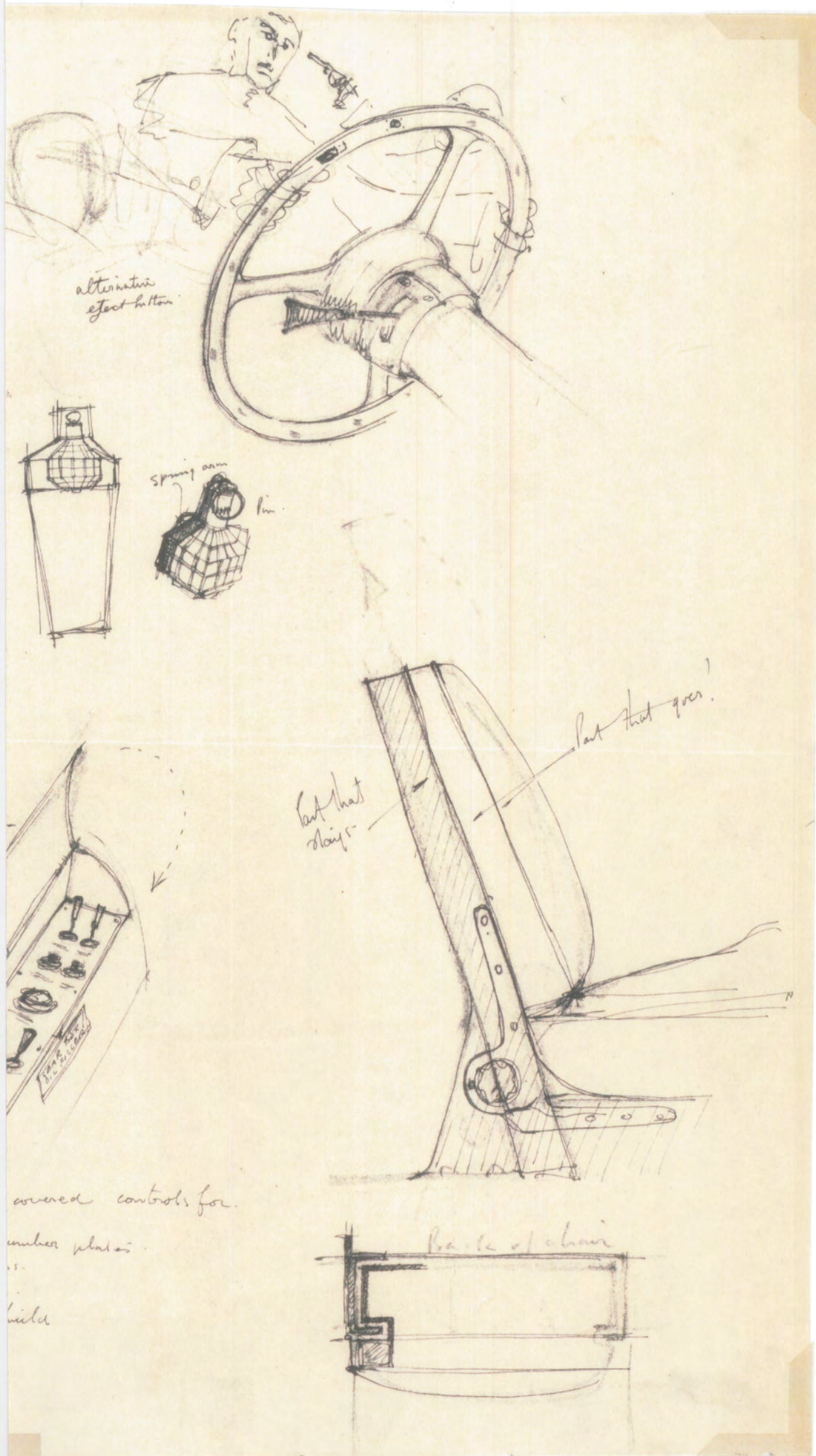




Note - The moving map display would be projected from a microfilm automatic store (to cover all Europe) behind screen and be automatically switch to next map by using the regular aircraft beacon system dotted over Europe. A bright "dot" would indicate the "home" position on the map and would be automatically coupled to map position by linking with the beacon system and by it's own bearing and distance sensitivity. The coverage of each map could be 300 miles so that the cars position would always be central on the grid over the moving map. (in our story the map would move so slowly that a stationary map would be adequate).







#### INTERIOR DB5 GADGETS

KEN ADAM

Felt-tip pen on paper

The gadget-laden Aston Martin DB5 proved so popular with audiences that a part was written for it in *Thunderball's* pre-titles sequence.





✦ BULLETPROOF VEST, THIRD BAY OF Q BRANCH

MICHAEL WHITE

Pencil on trace paper

Ideas for background action and props not included in the script were developed by the art department.

COCKTAIL GRENADE FLASK ⇨

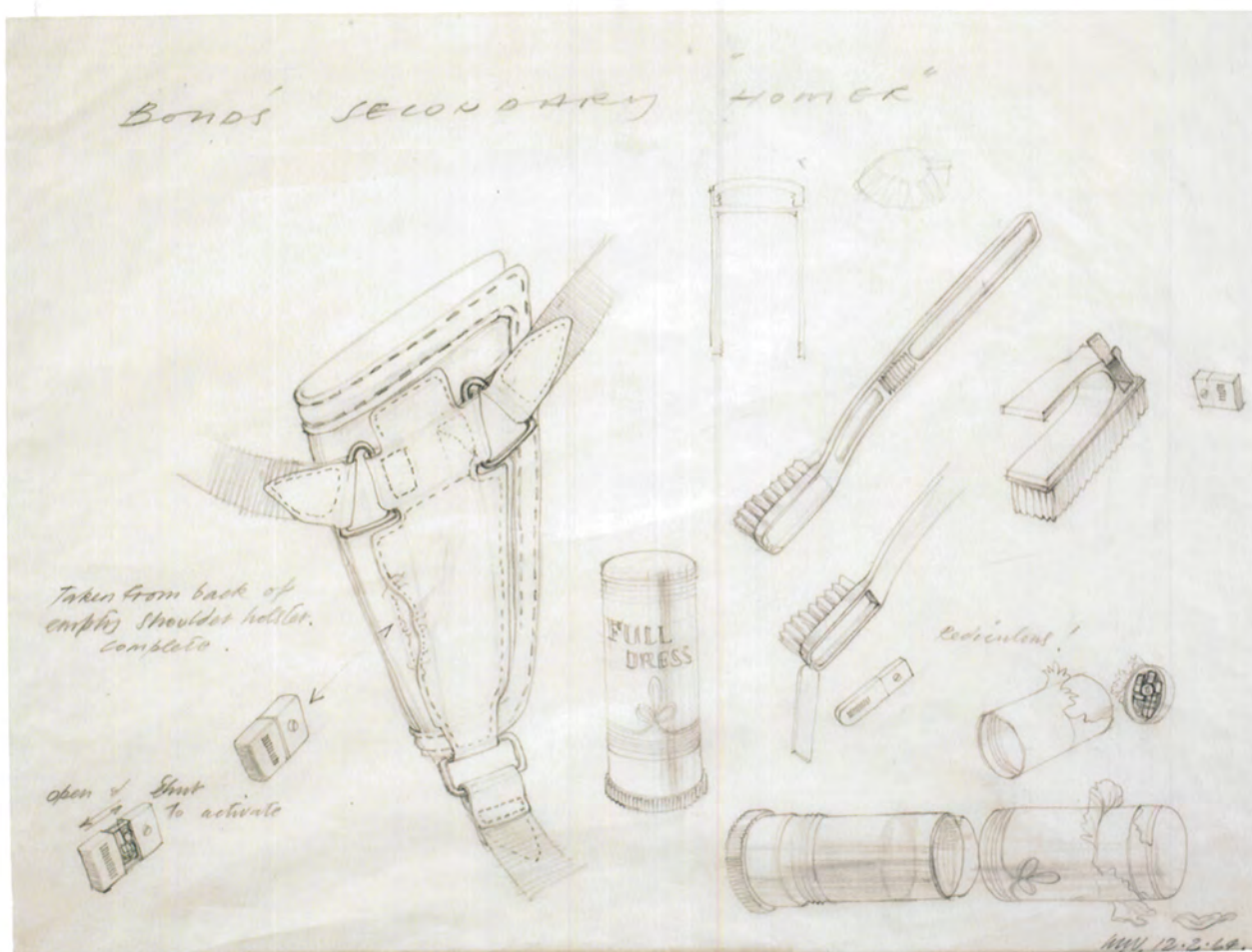
MICHAEL WHITE

Pencil on trace paper

A background prop glimpsed in the Q lab scene exemplifies the art department's attention to detail—a characteristic of the sets throughout the Bond series.



## BOND'S SECONDARY HOMER



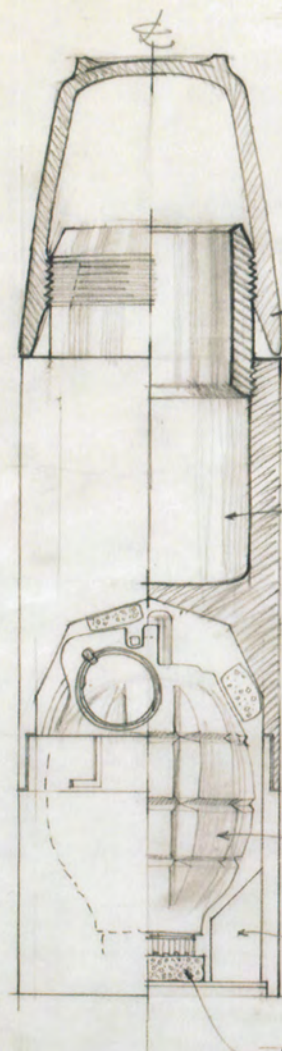
## ♦♦ BOND'S SECONDARY HOMER CONCEPTS

MICHAEL WHITE

Pencil on trace paper

Prior to being Assistant Art Director on Bond films, Michael White worked as a draftsman and set decorator. He continued to work on the Broccoli/Saltzman team under Ken Adam for the next two Bond films and *Chitty Chitty Bang Bang* (1968).

FINISH: SATIN FINISHED ALUMINIUM



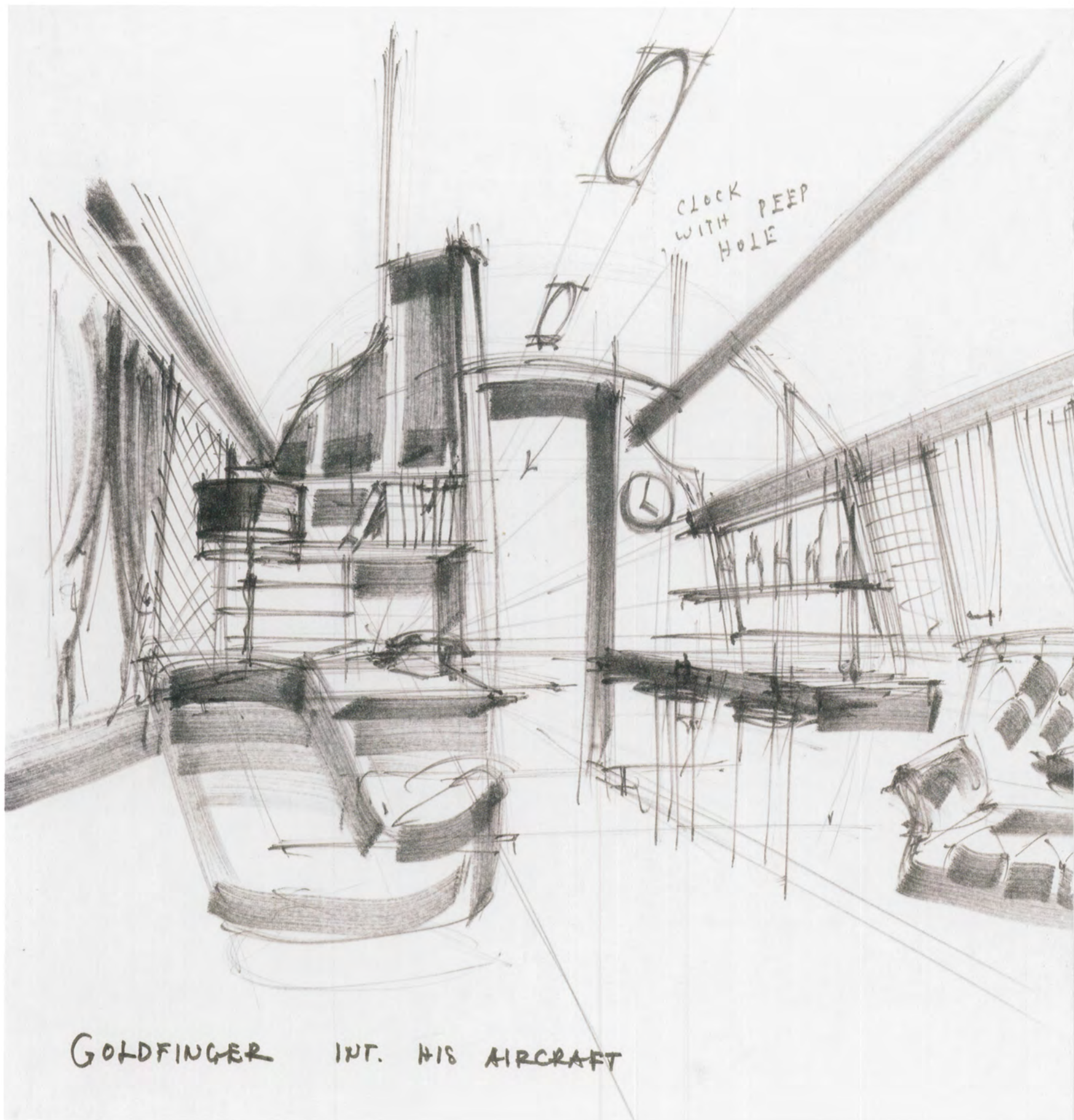
PRODUCTION - "GOLDFINGER"						PROD. NO.	1/60N 62
ART DEPARTMENT						SET NO.	
SET						DRAG NO.	
DETAILS	BOND'S COCKTAIL FLASK (GRENADE)						
SM PLATES REQUIRED						SCALE	FS
DRAWN BY	M. WHITE	PRODUCER	ST. DRESSER	CONSTRUCTION CONTROL	DRAFTER	METAL	
APPROVED		DIRECTOR	OUTSIDE BUYER	CARP	PRODUCTION	PROBES	
DATE DRAWN	6.3.68	PROD. CONTROLLER	CONSTRUCTION MANAGER	PLASTER	CAMERA	ELECTRIC	
DATE ISSUED		PAUL ALFRED	ASST. ART DIR. NIGHT	PAIN	STOCKS WORK	STAGE EFFECTS	
STAGE		ART DIRECTOR	ESTIMATOR	STOCK	STOCK WORK	ART DIRT	



BOND'S COCKTAIL FLASK  
CONTAINING GRENADE IN BOMB

2 OFF





✦ INTERIOR GOLDFINGER'S AIRCRAFT

KEN ADAM

Felt-tip pen on paper

This plush interior, featuring a peep-hole clock that the stewardess uses to keep watch on Bond, allowed audiences to enter the rarified world of private jet travel.





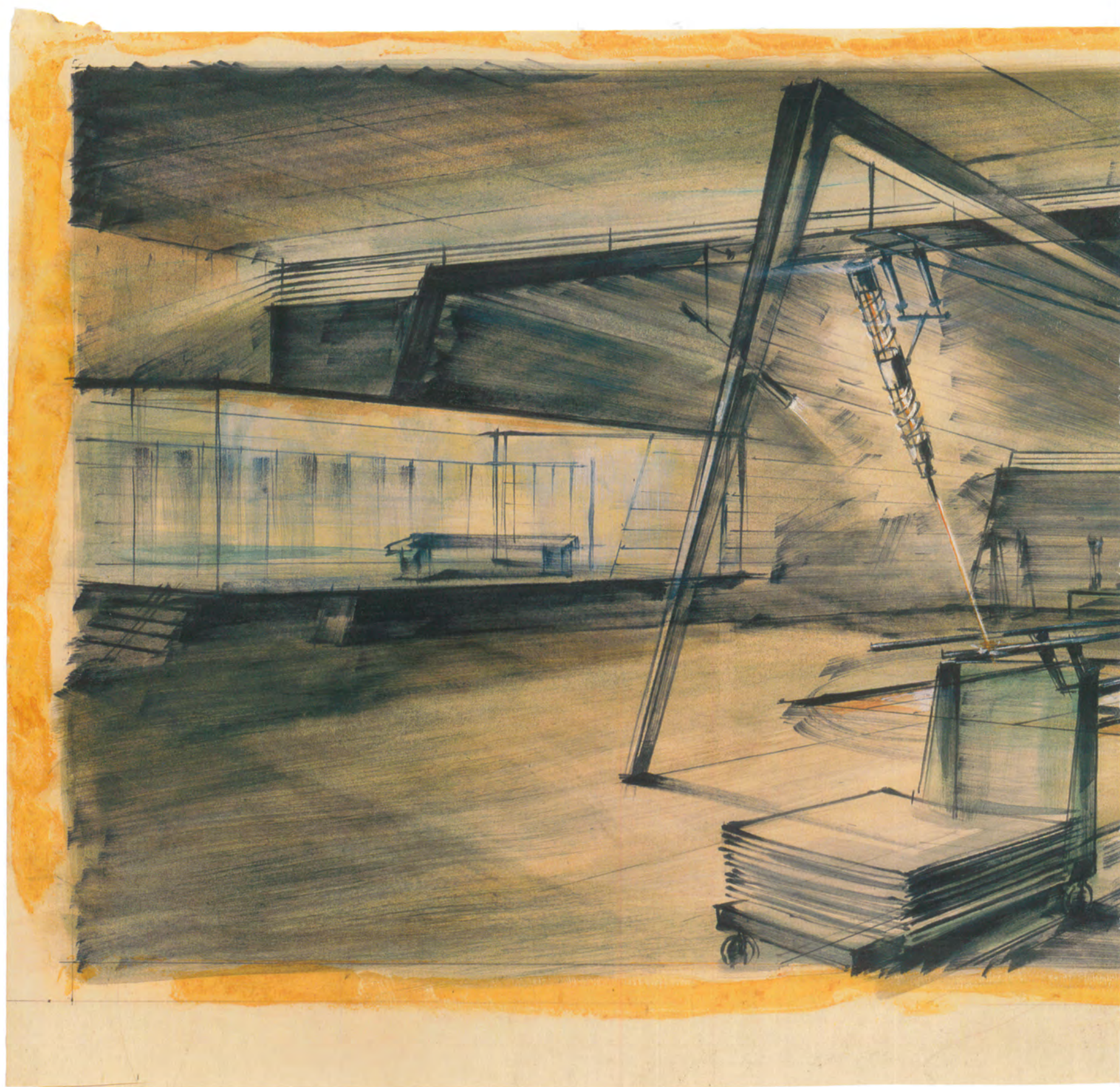
#### ✦ PUSSY GALORE'S FLIGHT ATTENDANT, MEI LEI COSTUME

BEATRICE "BUMBLE" DAWSON

Felt-tip pen, watercolor, metallic gold paint on paper

A successful British theater and film costume designer, educated at Chelsea Polytechnic and the Slade School of Art, Bumble Dawson incorporated the gold theme into many of the film's costumes, including a gold tuxedo for Goldfinger and a gold waistcoat for Pussy Galore. Her costume concepts are the oldest in the EON Archive.





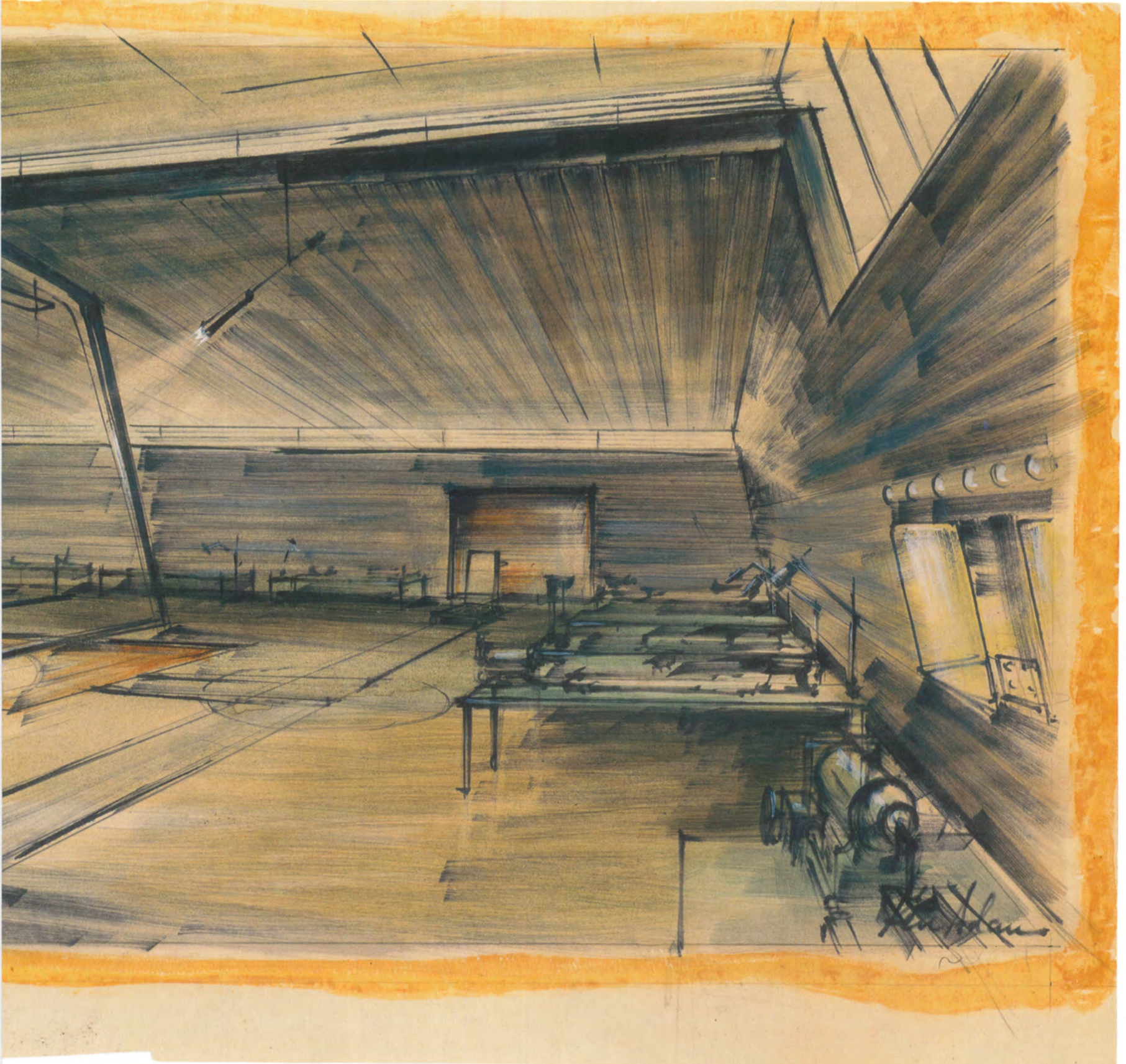
✦ THE LASER ROOM

KEN ADAM

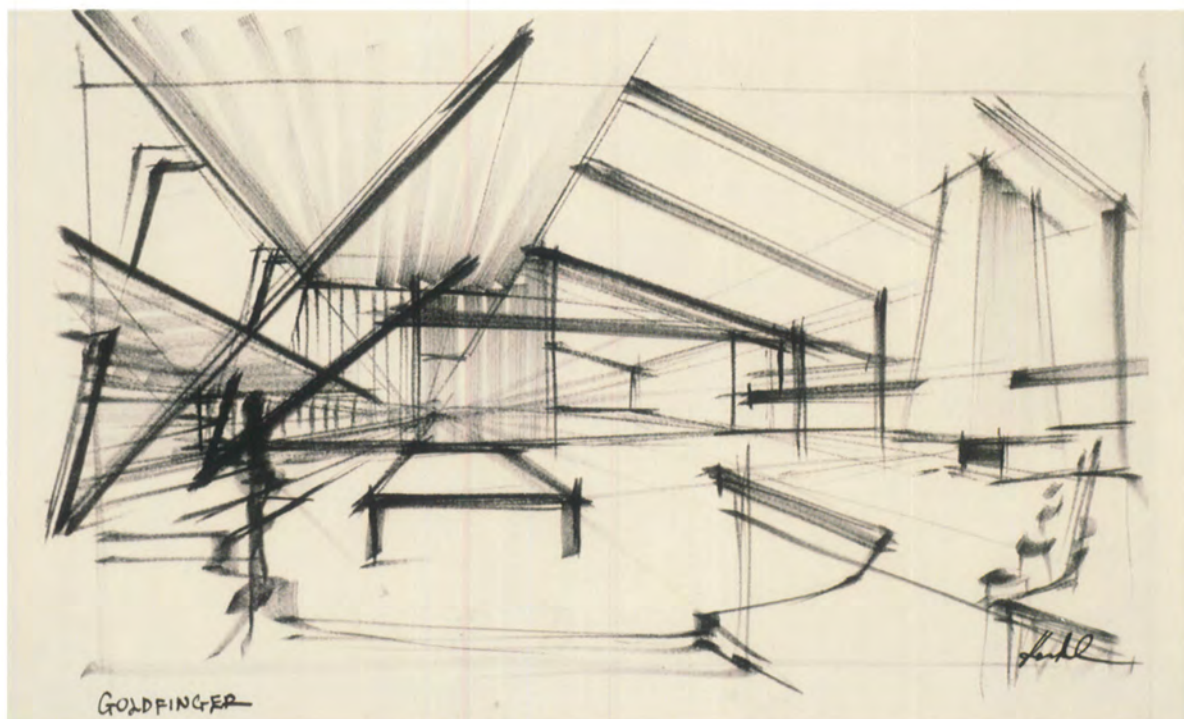
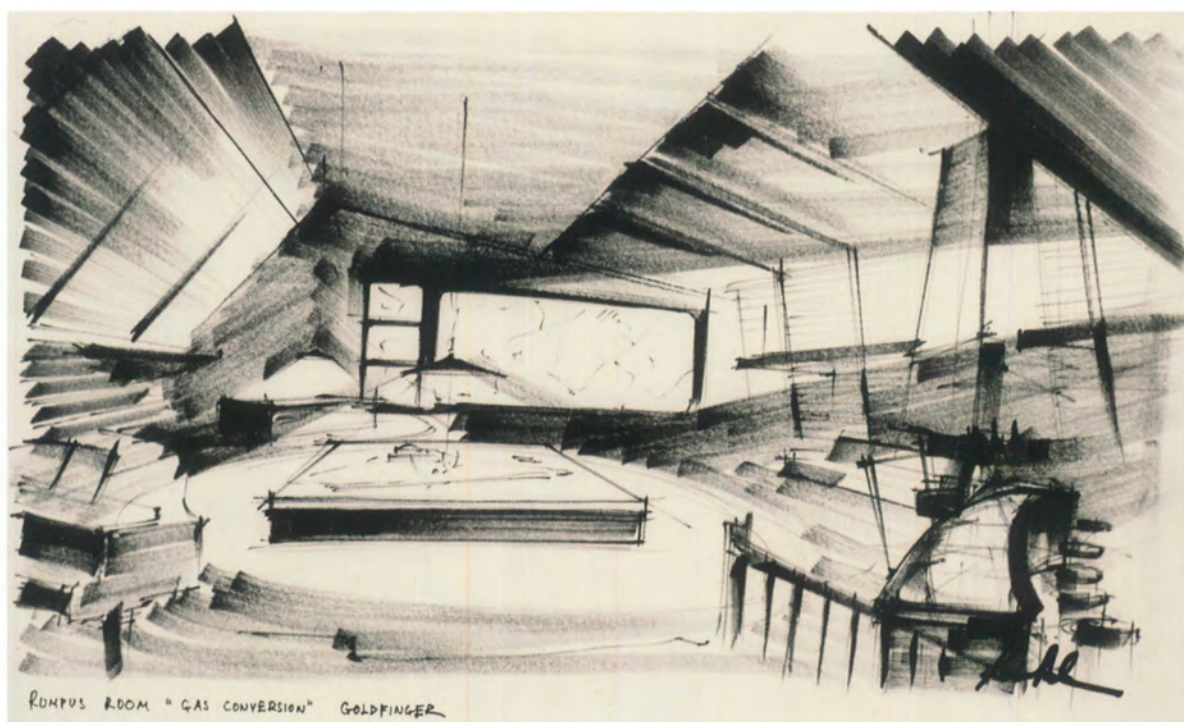
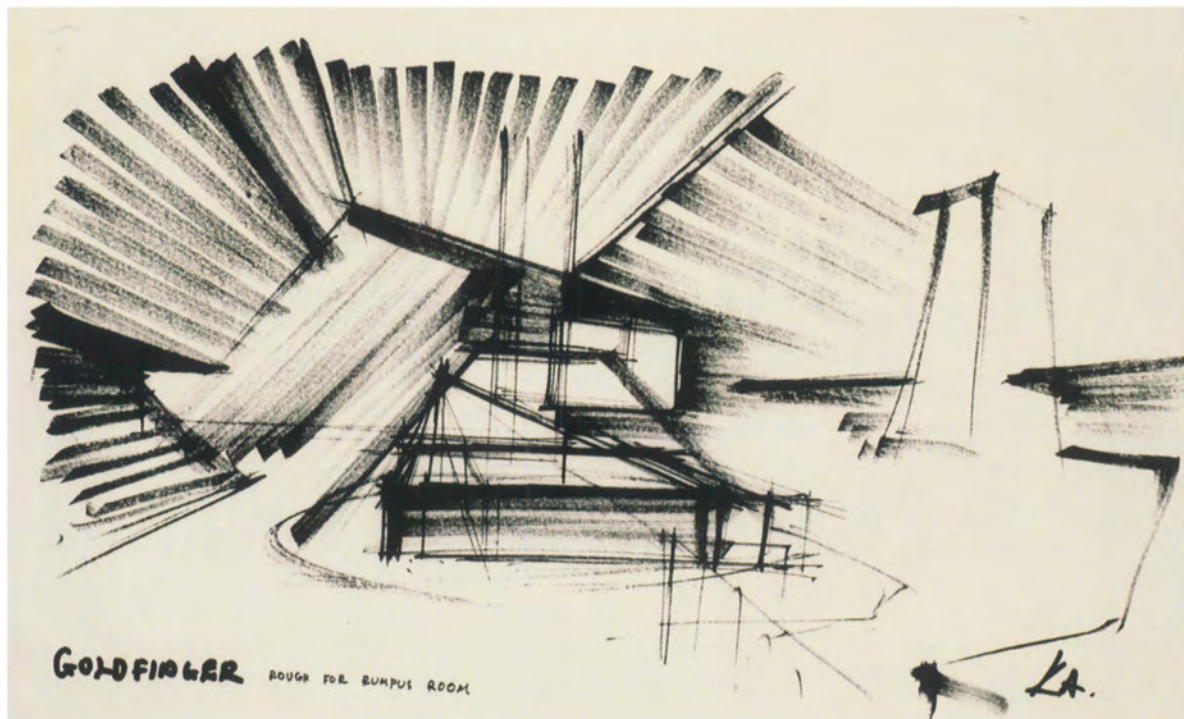
Felt-tip pen, watercolor, gouache on paper

An Adam set created from equal parts research and fantasy.  
The laser-beam gun was produced by John Stears working with  
the German lighting manufacturer OSRAM.









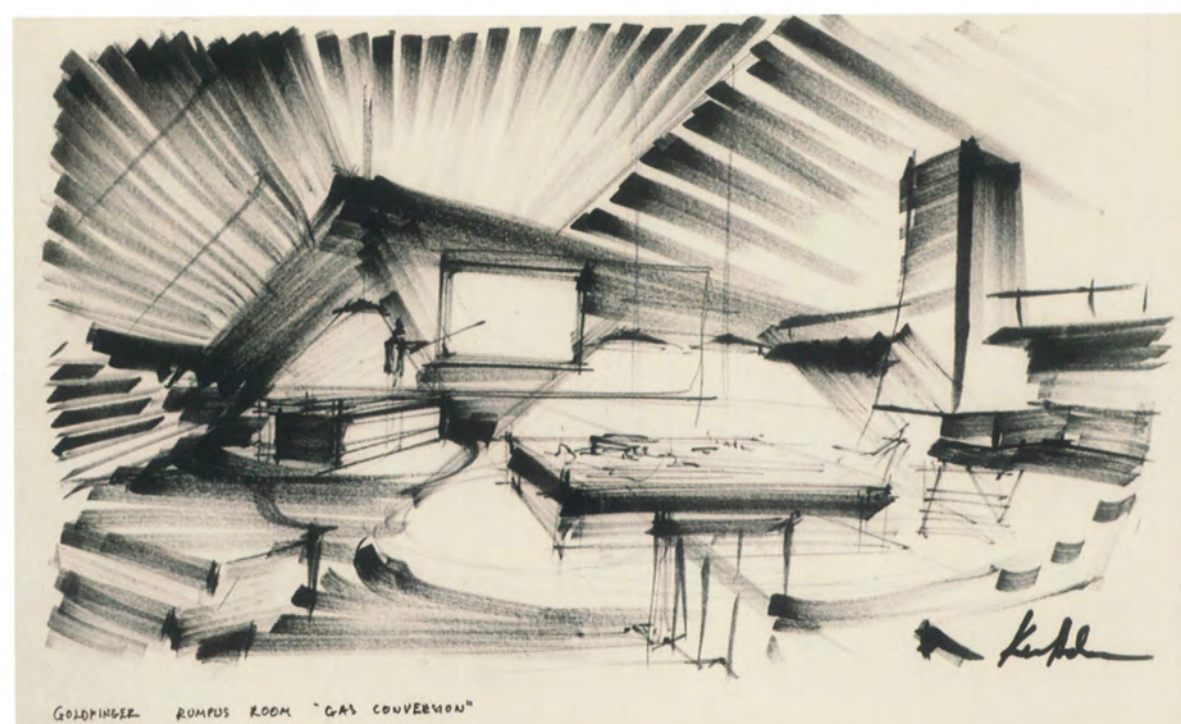
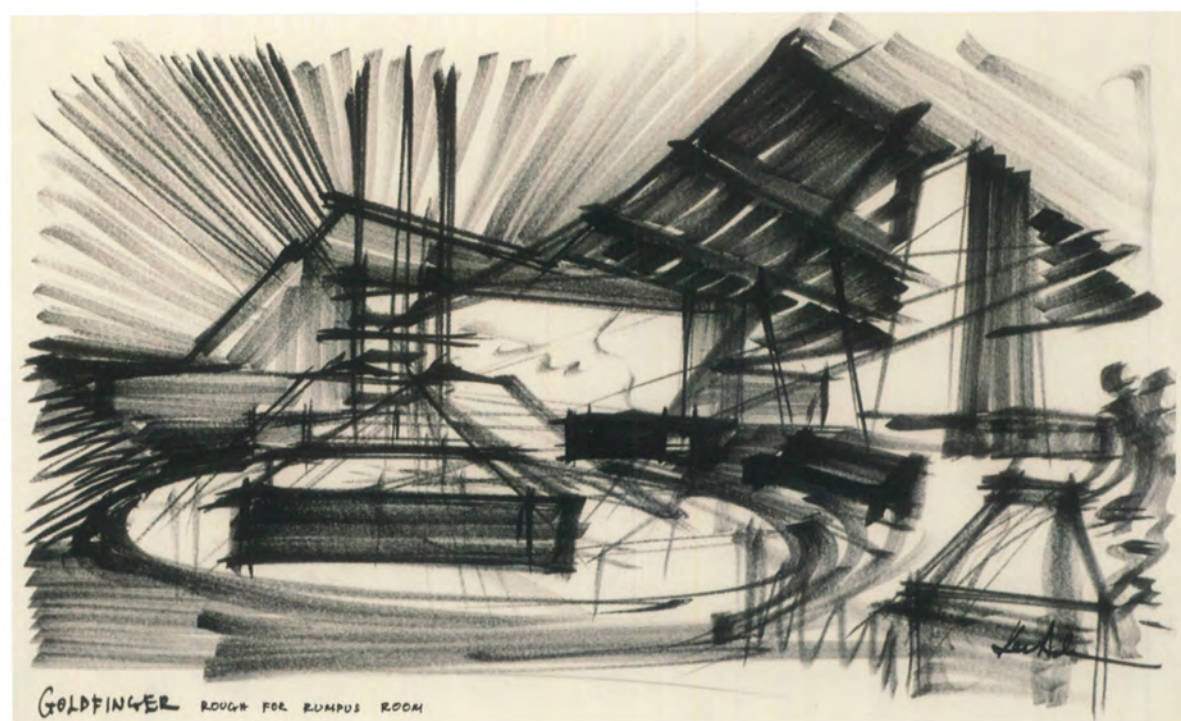
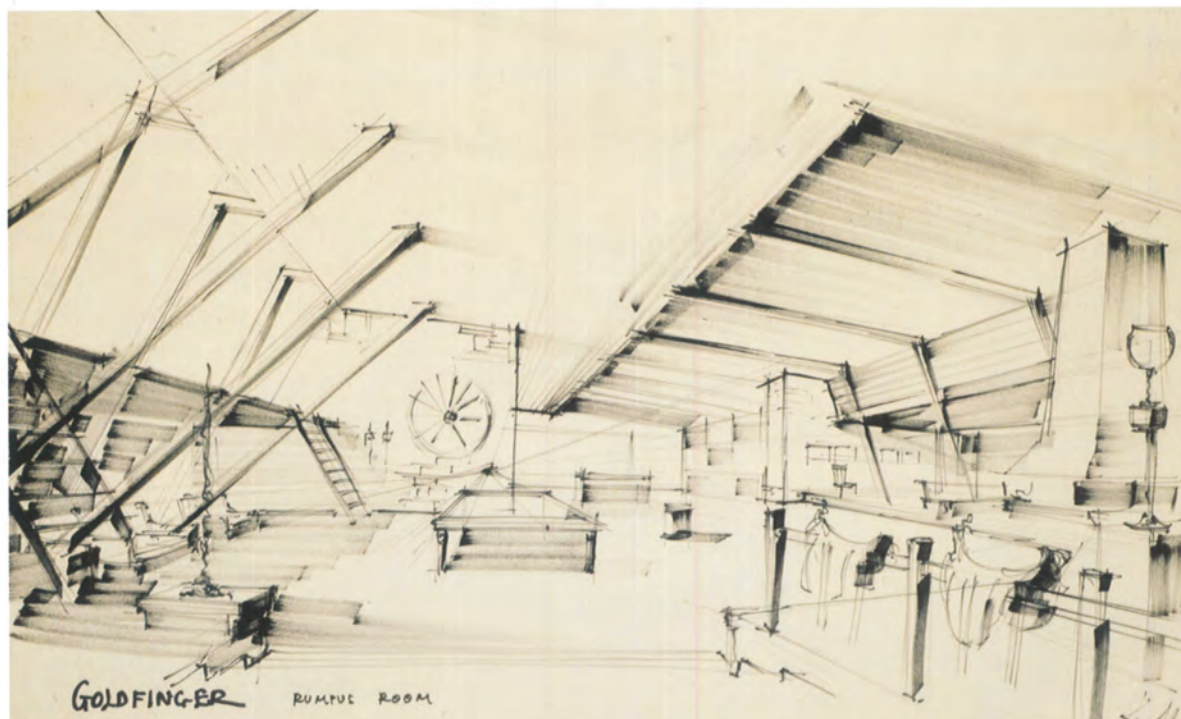


# RUMPUS ROOM ROUGHS

KEN ADAM

Felt-tip pen on paper

Adam started using a Flo-master felt pen with a wedge-shaped tip in the mid-1950s. He manipulated it expertly, using a variety of stroke styles for different effects and creating light and shade in his sketches as well as demonstrating strength and conviction of design. These six roughs show various stages of Goldfinger's Rumpus Room and its conversion into a gas chamber. Once again, Adam uses angled walls to give a "bunker" feel to the set, eventually including an offset sphere shape in the form of a wagon wheel mounted on the wall and a "statement" free-standing fireplace similar to the one in Dr. No's lair. In addition, virtually everything moves on this set. The billiard table top flips over to expose a control panel, the windows and doors are sealed off by remote-controlled panels, a wall converts into a backlit aerial map of Fort Knox, and the bar area swivels back, enlarging the floor space so that a panel can open and enable a 3D model of Fort Knox and its environs to rise up from beneath the floor.



## RUMPUS ROOM (next page)

KEN ADAM

Felt-tip pen, watercolor, gouache on paper

The final concept of the Rumpus Room before its conversion into a gas chamber.



3



ROMPUS ROOM





X colour





222. Turtle swims into S

# THUNDERBALL™

(1965)

*What the Bonds did, they stimulated my imagination. I felt the sky was the limit. I could do anything.* Ken Adam, Production Designer

By the time the fourth Bond film went into production, Adam had assembled an expert team who knew what was required and understood his style of designing.

With a successful formula for future films in place, the producers realized that Adam's unique design elements had played a crucial part in the franchise's success. As a key production member, Adam was included on script development and all location recces. For *Thunderball*, not only would he design the

interior sets but also all of the underwater vehicles and the villain's hybrid hydrofoil yacht, *Disco Volante*. None of these vehicle designs previously existed and Adam wasn't sure that they would actually work but, thanks to the financial success of the first three Bond films, he was able to employ specialist marine craft engineers to bring his designs to life.

Art Director Peter Murton and Robert Laing spent several months supervising the Allied Marine team in Miami building Adam's *Disco Volante*, while submersibles expert Jordan Klein took Adam's underwater vehicle concepts and made them work. The perfectionist Adam insisted on thorough research. When



← UNDERWATER STORYBOARD  
SEQUENCE (FRAME DETAIL)

ROBERT W. LAING

Pencil, watercolor, gouache  
on paper

When it came to filming this sequence, the turtle was bought at the local food market. After filming it was set free. Evelyn Boren, wife of underwater cinematographer Lamar, doubled for Claudine Auger who played Domino.



not towing Dominetta.

invited to Bomber Command to investigate nuclear weapons, he took Peter Lamont with him. Despite being forbidden to take photos, Lamont's excellent memory enabled Adam to recreate nuclear bomb replicas labeled with authentic phrases, such as "Handle Like Eggs." Access to a classified Vulcan bomber meant that Lamont could produce a perfect replica of the cockpit interior and bomb bay and enable the exteriors built by Ron Udell's construction team and Special Effects Supervisor John Stears' miniature models to look convincing. This added realism gave Adam's more fantastic designs a high degree of authority and believability.

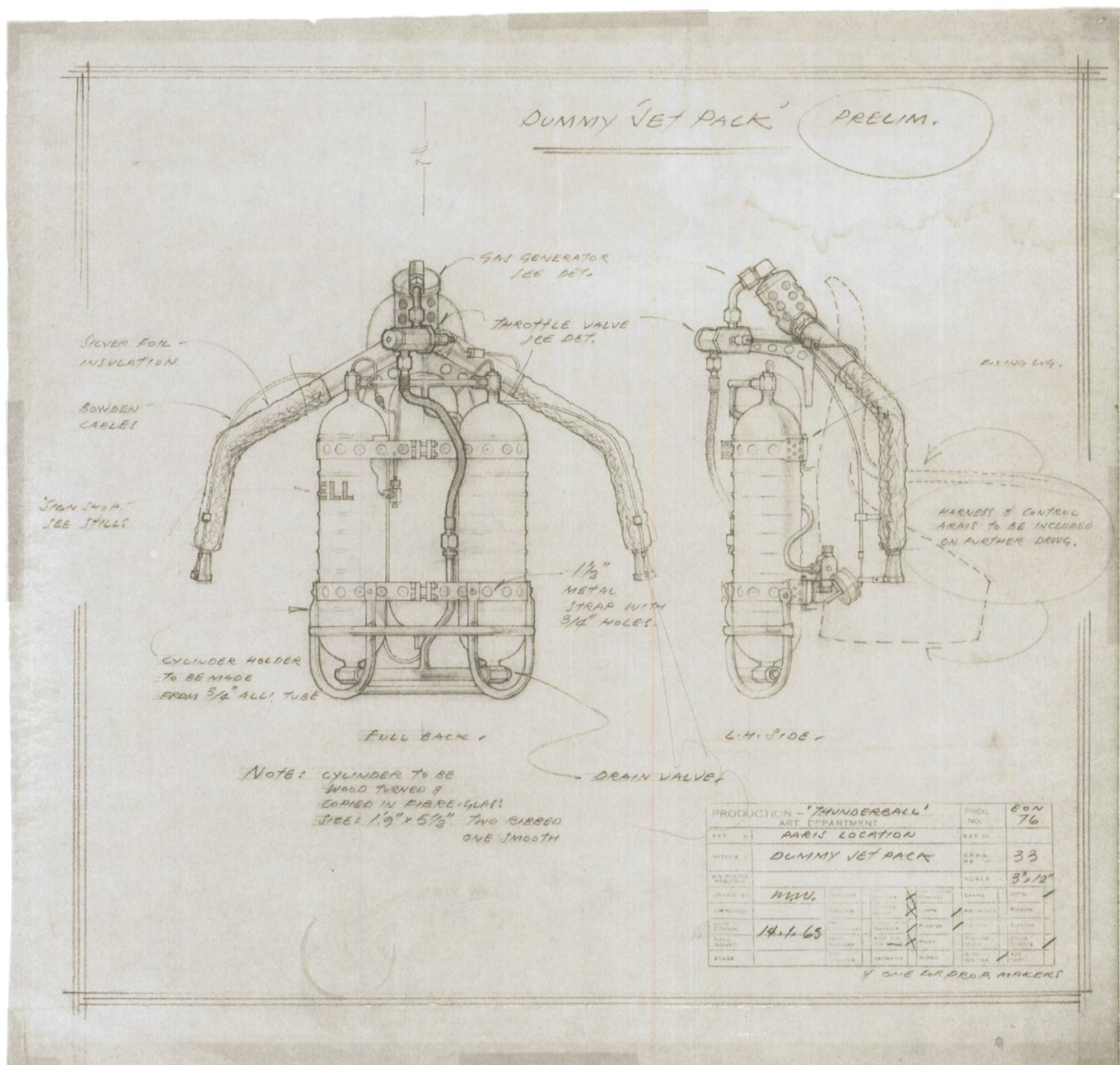
For the interior of M's conference room, Adam once again gave a contemporary twist to a classic style. This enormous, neo-Georgian set included high-backed Vatican chairs and a 40-foot-high by 60-foot-wide tapestry painted by scenic artist Ferdie Bellan. The tapestry rose by remote control to reveal modern maps and charts.

In a similar juxtaposition of old and new, Q's field laboratory was a ramshackle basement containing state-of-the-art gadgets.

The interior design of SPECTRE's headquarters was inspired by Adam's dissatisfaction with the look of typical boardrooms. Chrome walls and armless, contemporary leather chairs with individual articulated mics and gunmetal lamps line either side of a chrome gangway, rather than a conventional table. This exciting interior ensured that a potentially tedious meeting scene became an enthralling experience. The surprise realization that each agent's seat doubled as an electric chair was the final highlight of an unforgettable boardroom adventure.

*Thunderball* was precedent-setting. Adjusted for inflation, it remains the highest-grossing Bond film to date.





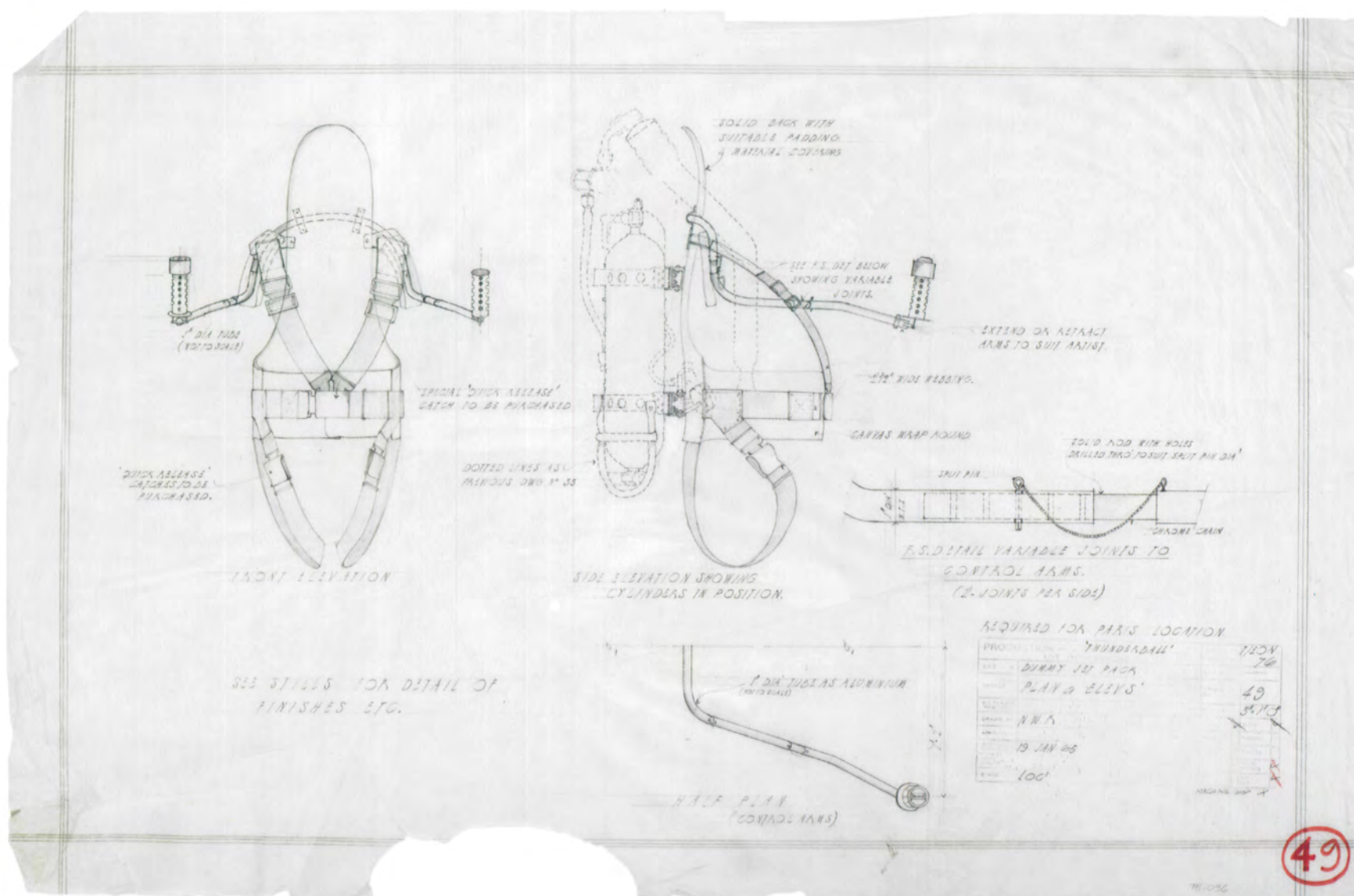
# JET PACK TECHNICAL DESIGN

MICHAEL WHITE

Pencil on trace paper

The working prototype Bell Rocket Belt was used in the opening titles' flying sequences and flown by Bill Sutor. The Bond art department made an exact replica for Connery to wear and throw into the back of the DB5.





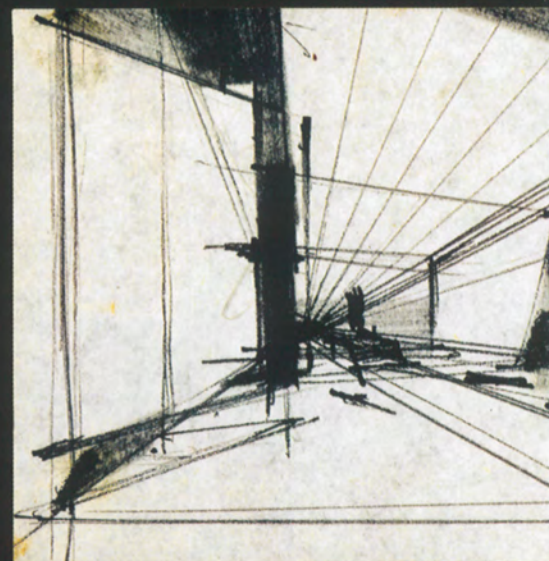
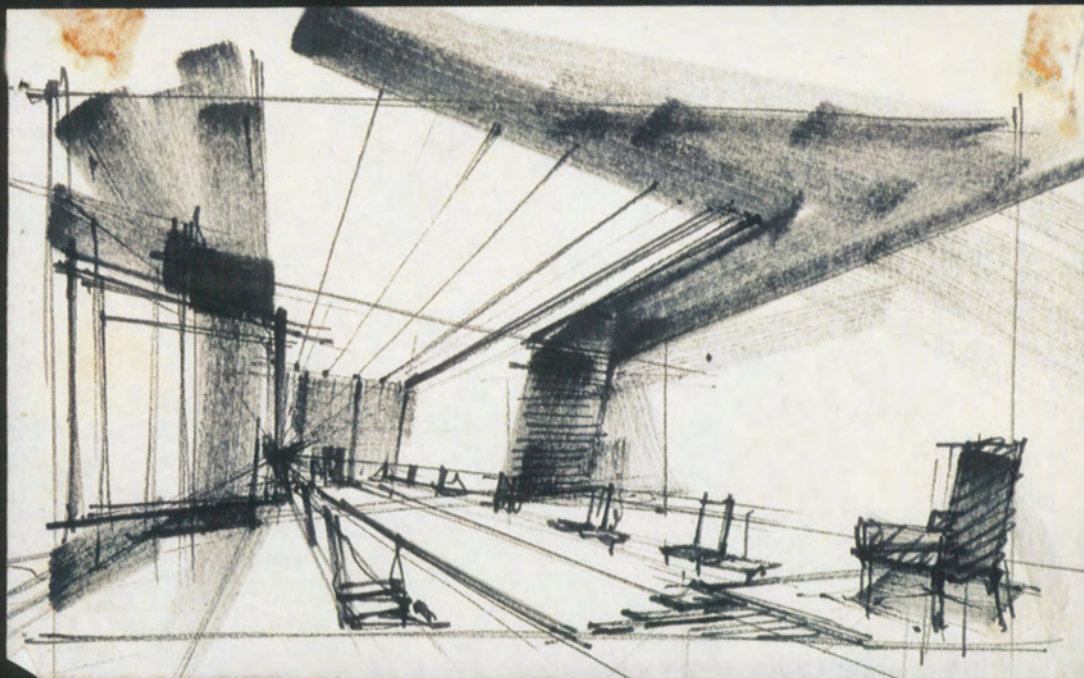
# ✦ DUMMY JET PACK

NORMAN REYNOLDS

Pencil on trace paper

These original plans from *Thunderball*, along with art department reference photos from 1965, enabled Peter Lamont's art department to produce another replica Jet Pack for the "archive" scene in *Die Another Day* (2002).



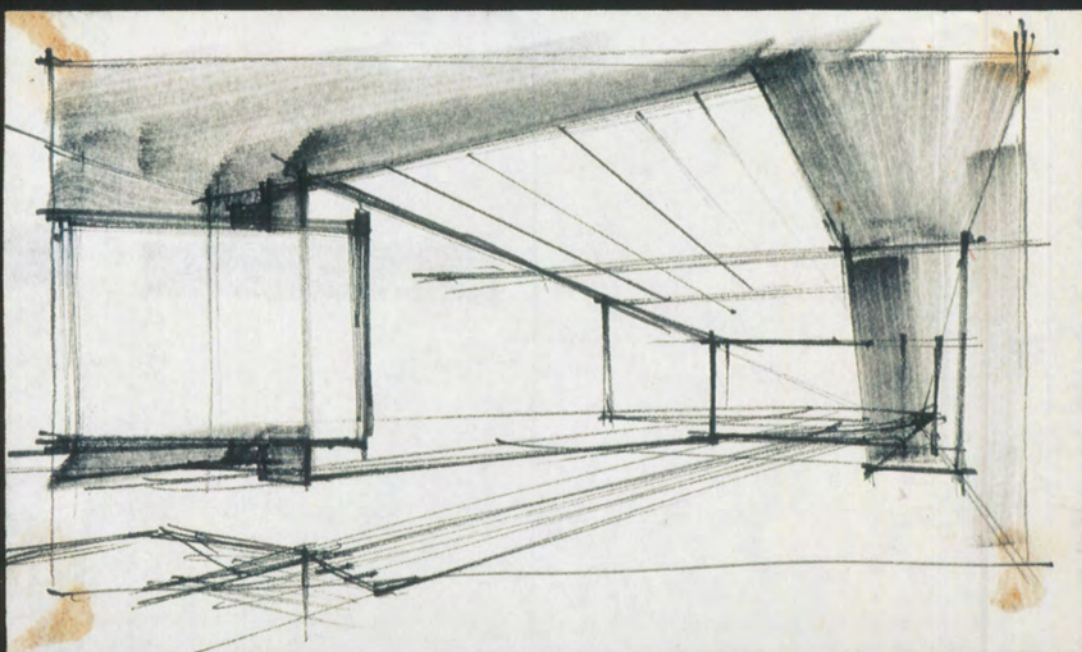
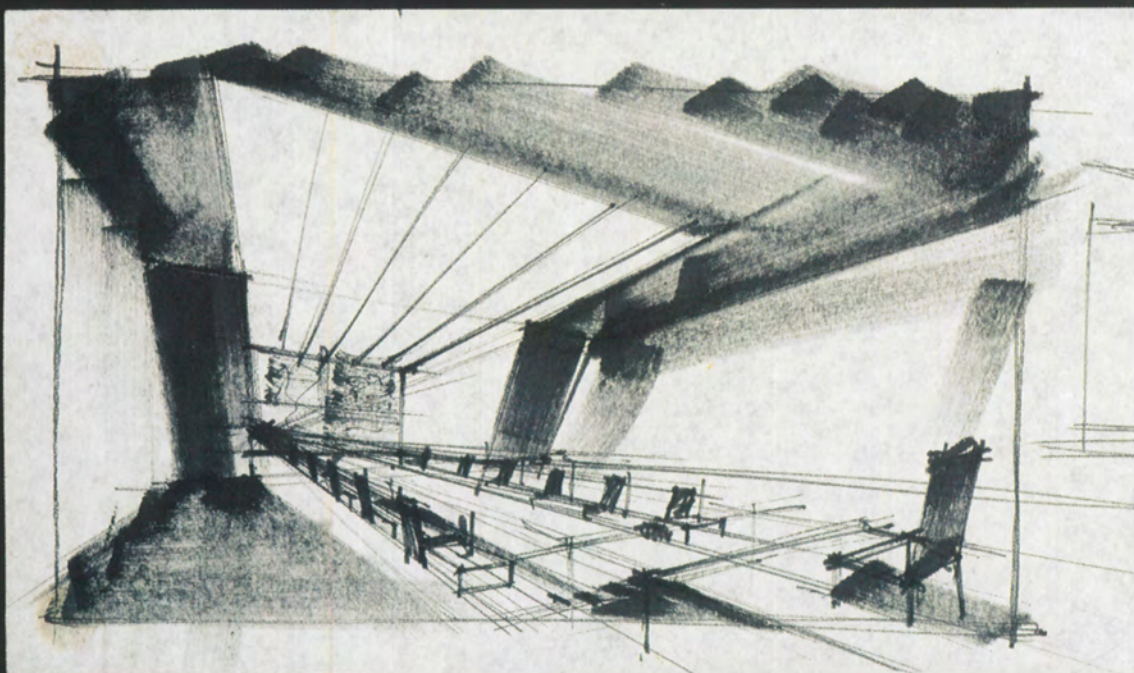


# **SPECTRE HQ: FIRST ROUGH SKETCHES**

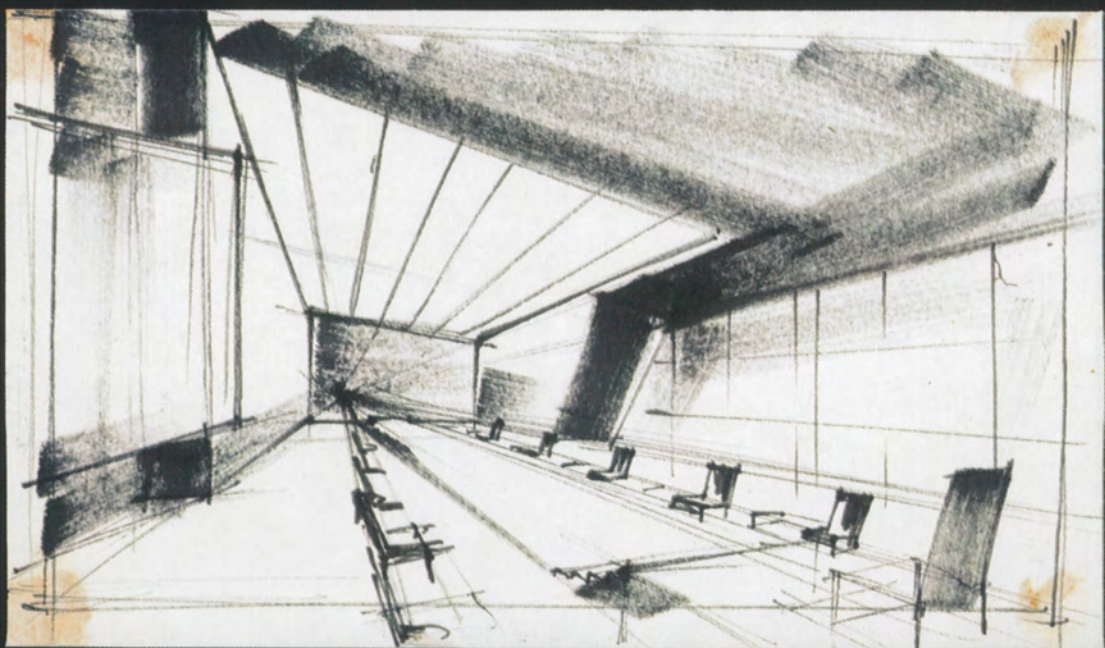
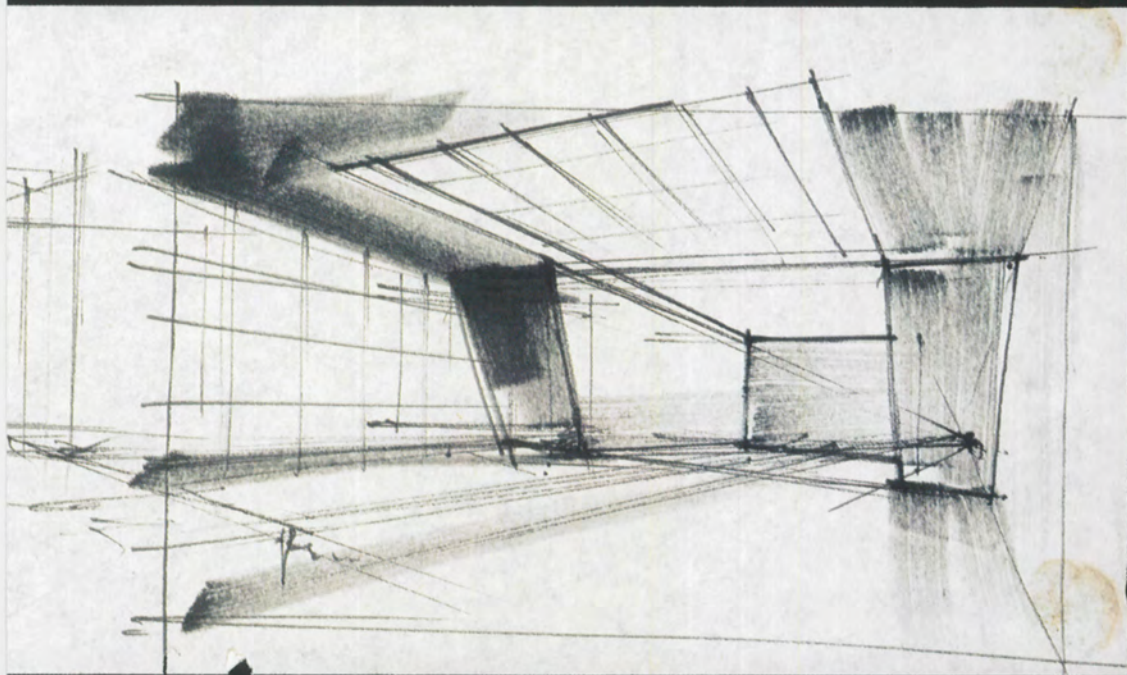
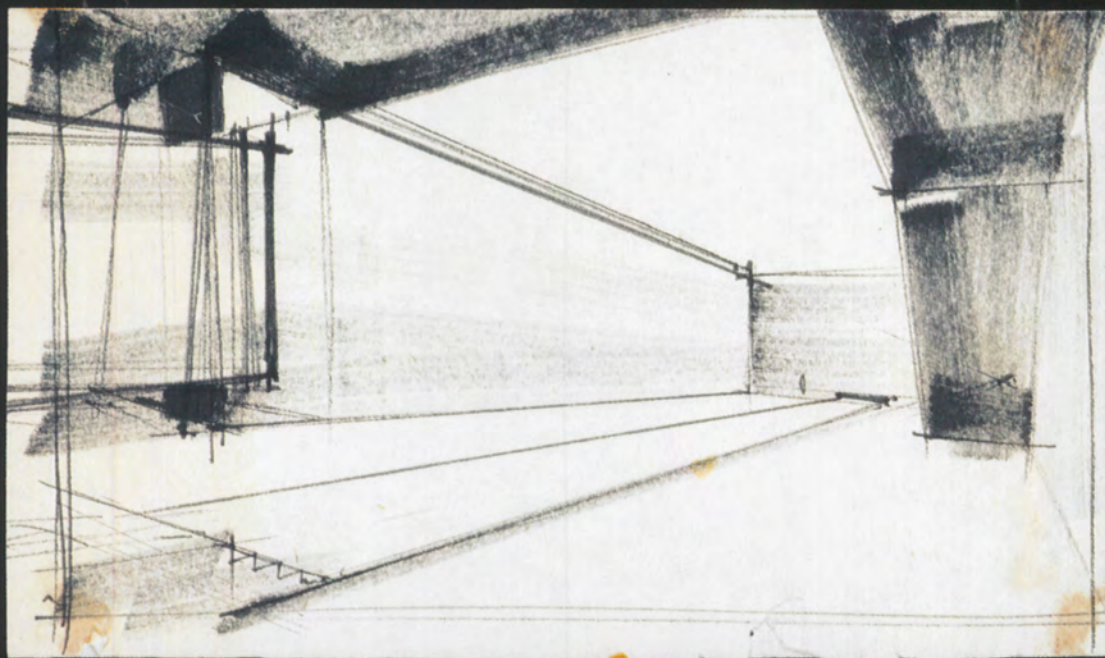
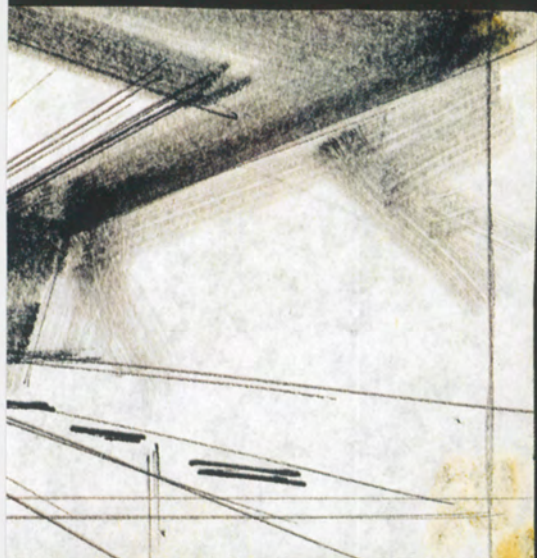
KEN ADAM

Felt-tip pen on paper

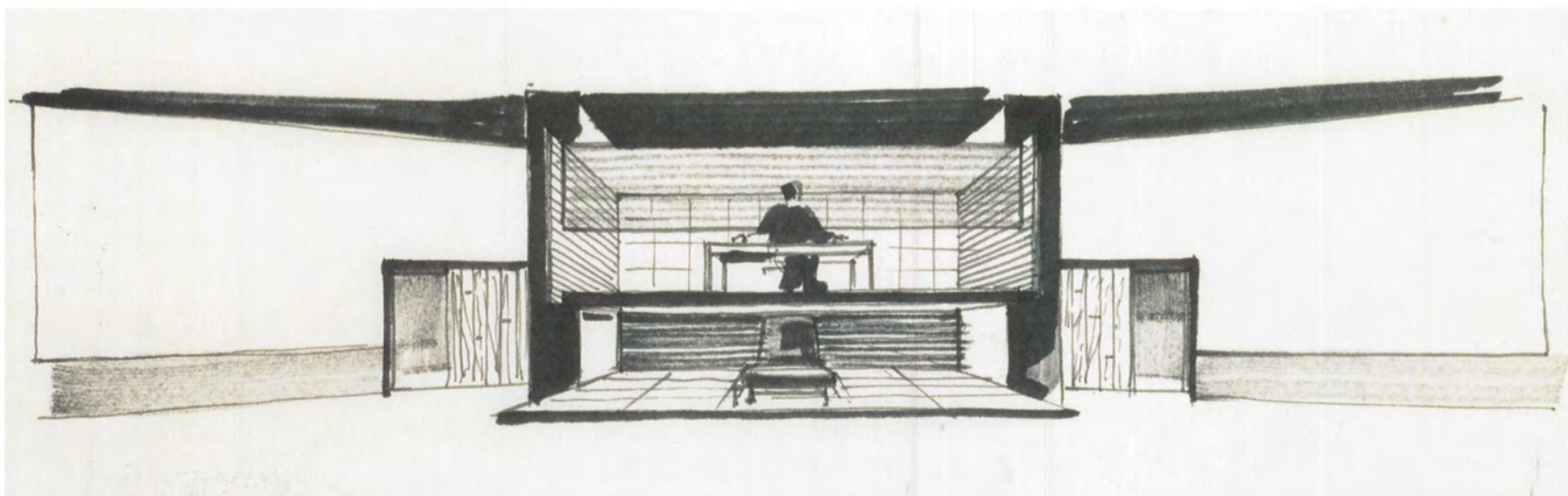
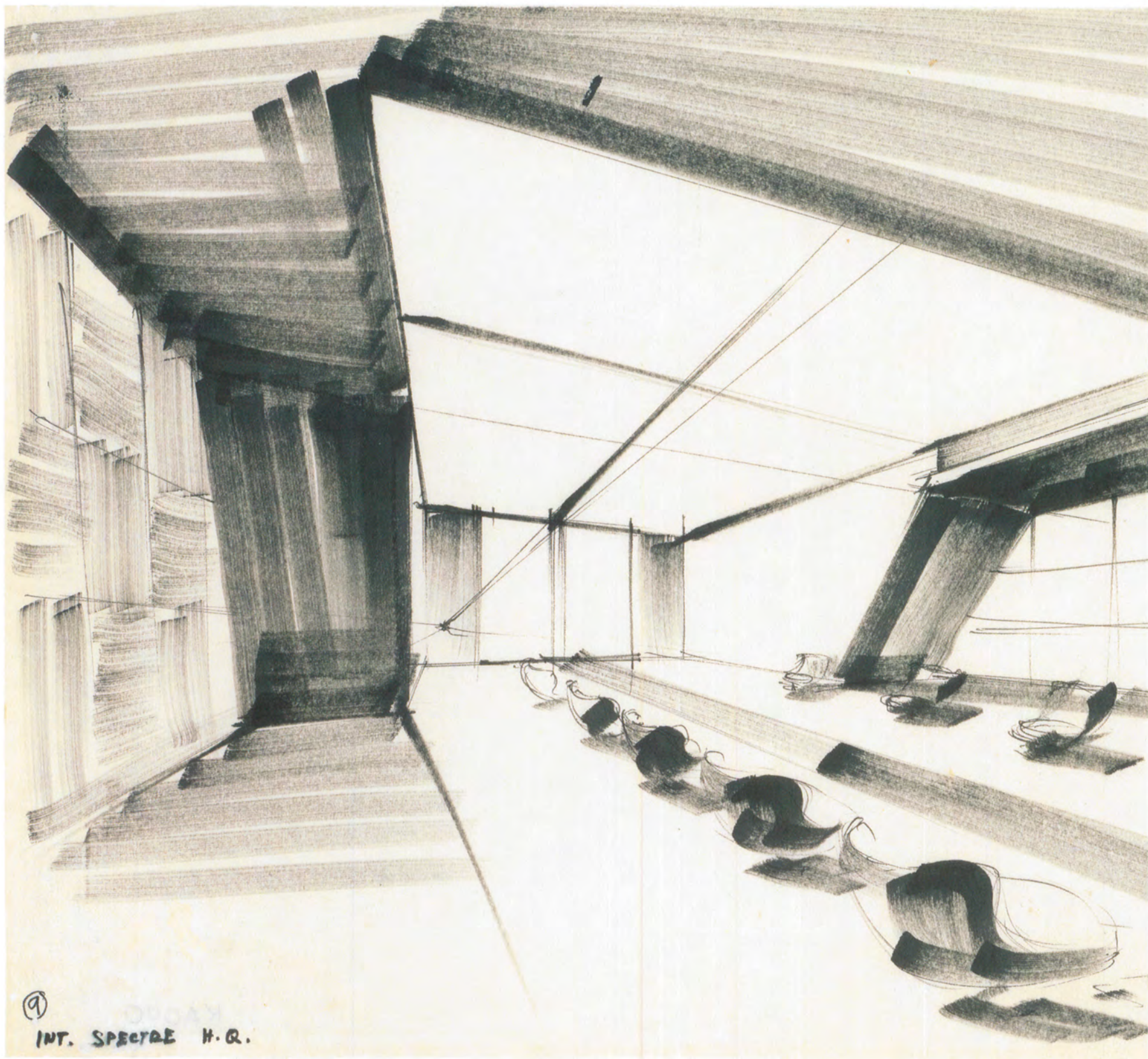
In 1937, a young Ken Adam met Vincent Korda, the great set designer, when Korda was working on *Knight Without Armour* at Denham Studios. Korda advised Adam to train as an architect if he was interested in becoming a production designer. This he did, signing up for evening classes at the Bartlett School of Architecture. The influence of Adam's architectural training is evident in his approach when developing this set.



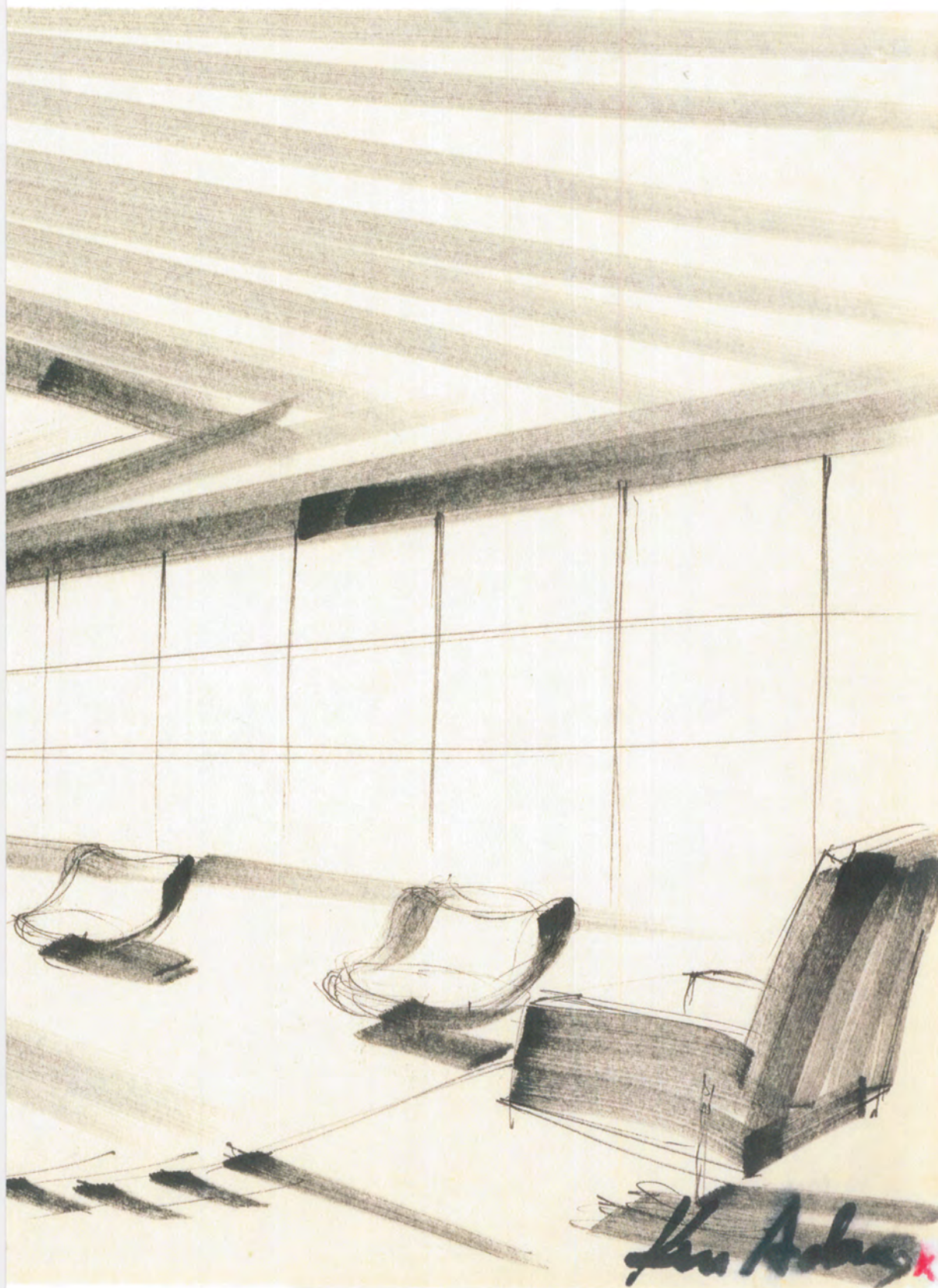












#### ◀ INTERIOR SPECTRE HQ

KEN ADAM

Felt-tip pen on paper

SPECTRE Agent Number 9 is electrocuted on this set and his chair sinks into the floor. "I felt by this time that a Bond film needed a moving set so it didn't just become a tableau. And it was also quite funny," Ken Adam recalled.

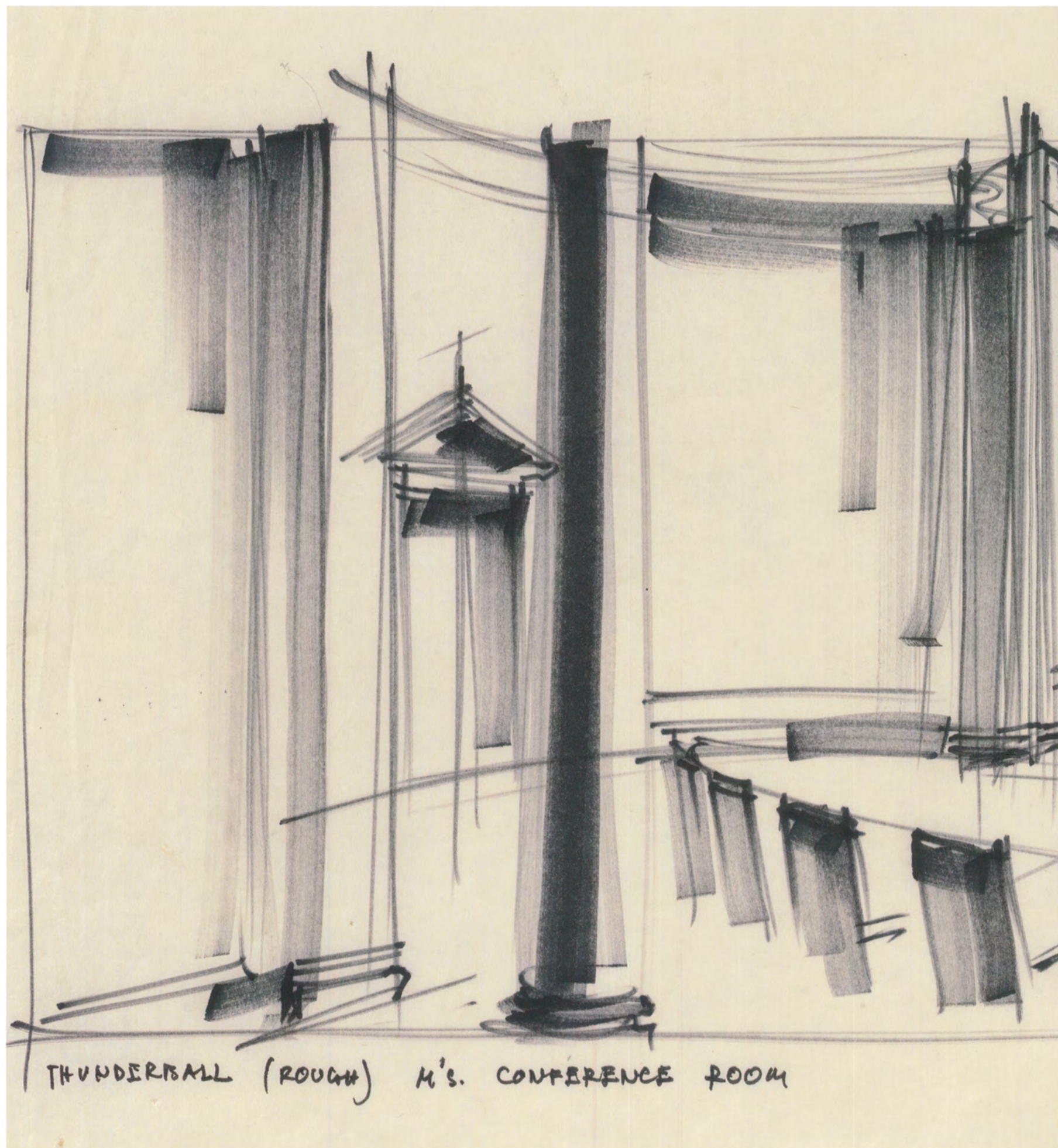
#### ◀ CONTROL BOOTH, SPECTRE HQ

KEN ADAM

Felt-tip pen on paper

The first concept included a chair for Blofeld but it was then decided to conceal Blofeld's identity, so Adam came up with this design, placing Blofeld behind a smoked-glass screen.





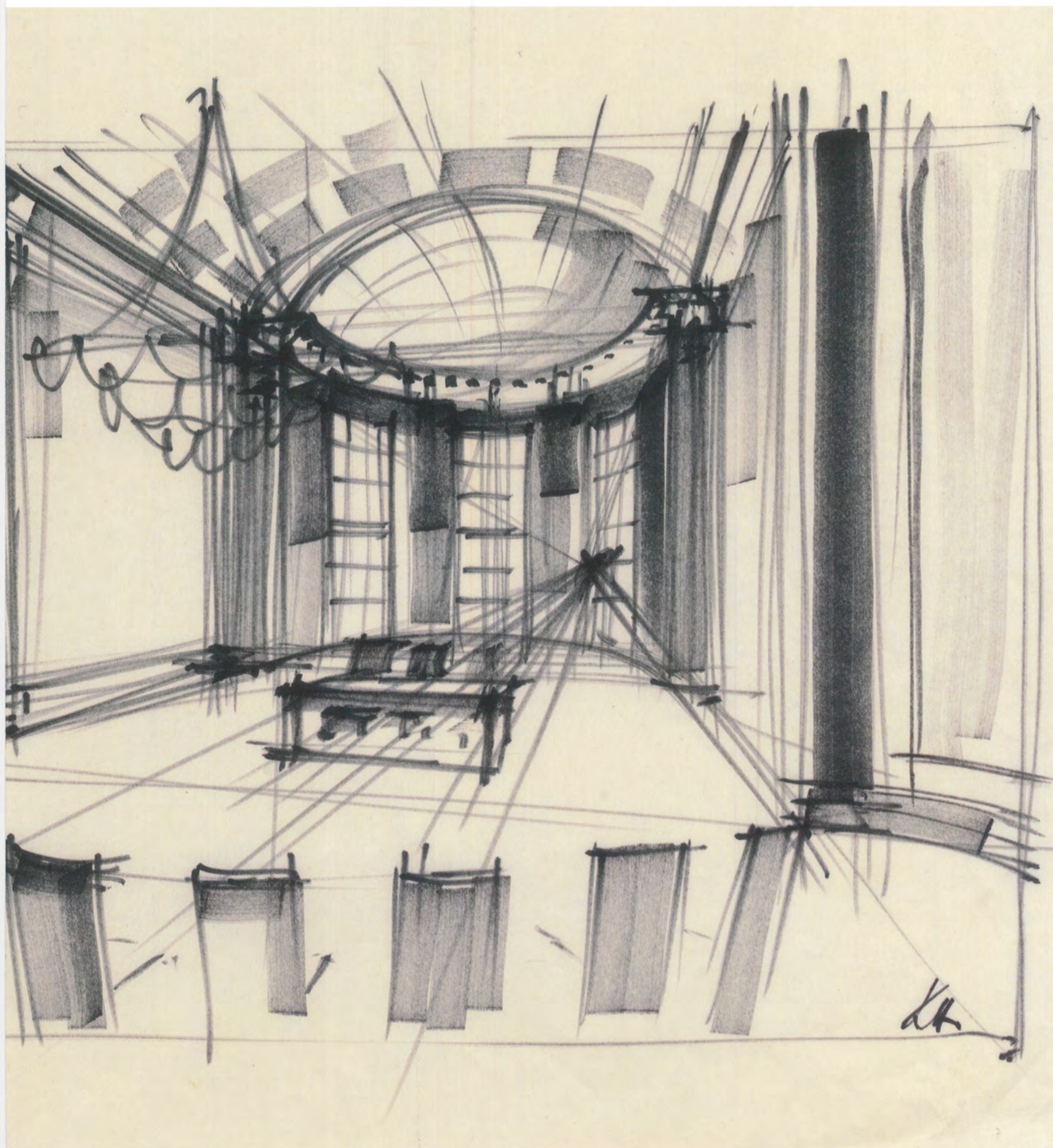
✦ M'S CONFERENCE ROOM

KEN ADAM

Felt-tip pen on paper

This classic, neo-Georgian interior contrasts sharply with the ultra-modern feel of the SPECTRE boardroom scene that precedes it, subtly conveying that the Establishment is being threatened by a new, high-tech, maverick menace.





EXTERIOR PINDER'S SHOP (next page) ♦♦

ROBERT W. LAING

Watercolor, gouache on paper

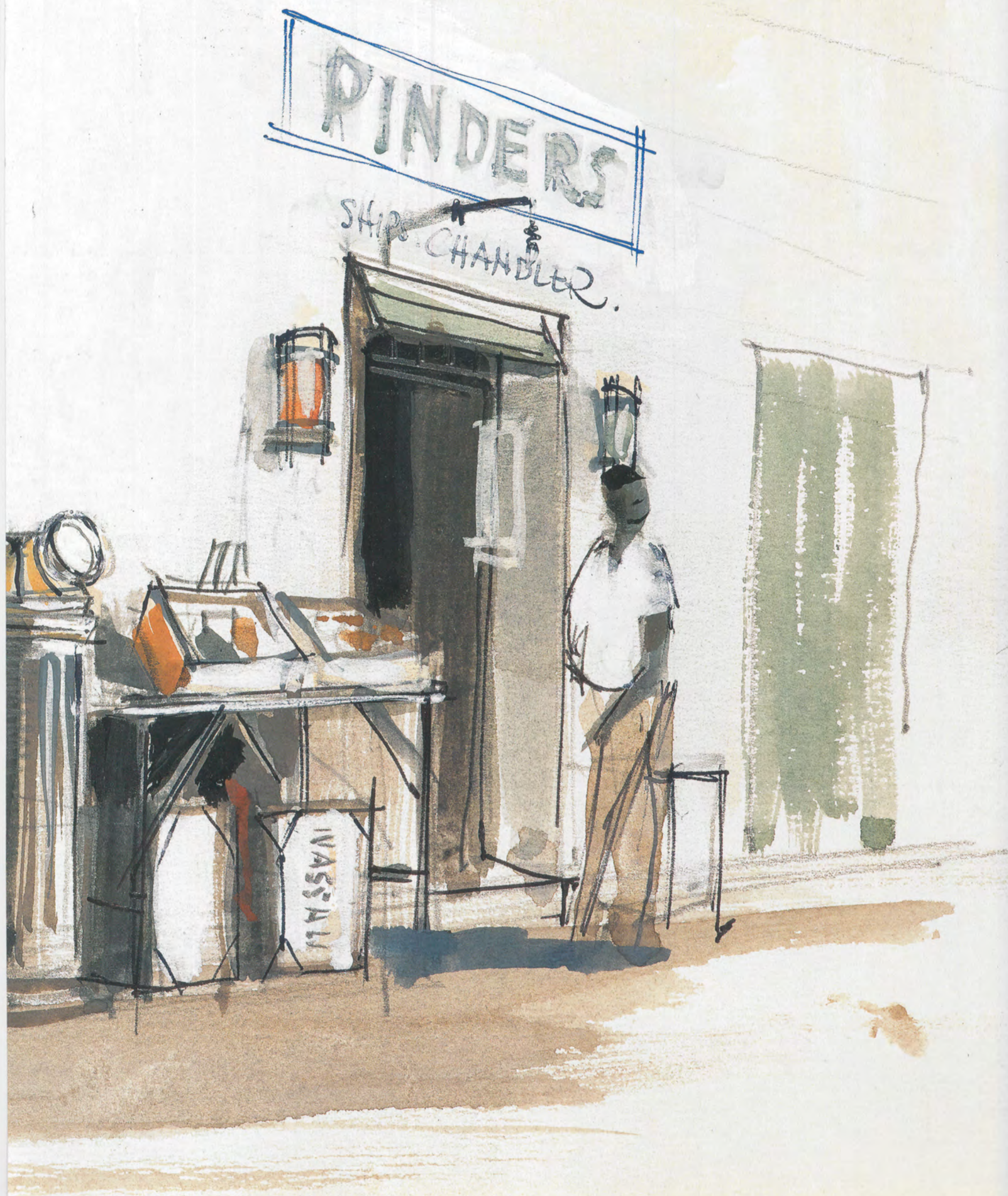


PINDERS

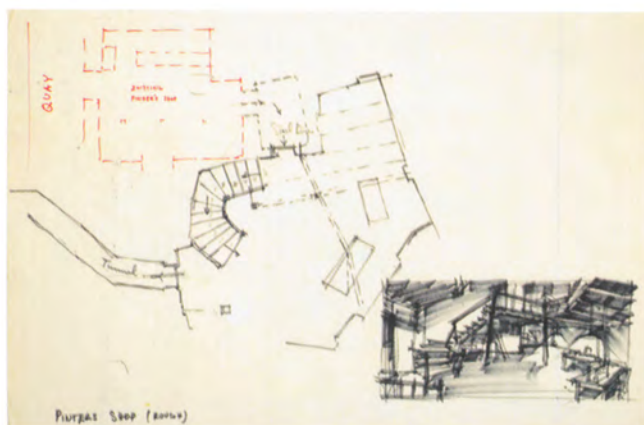
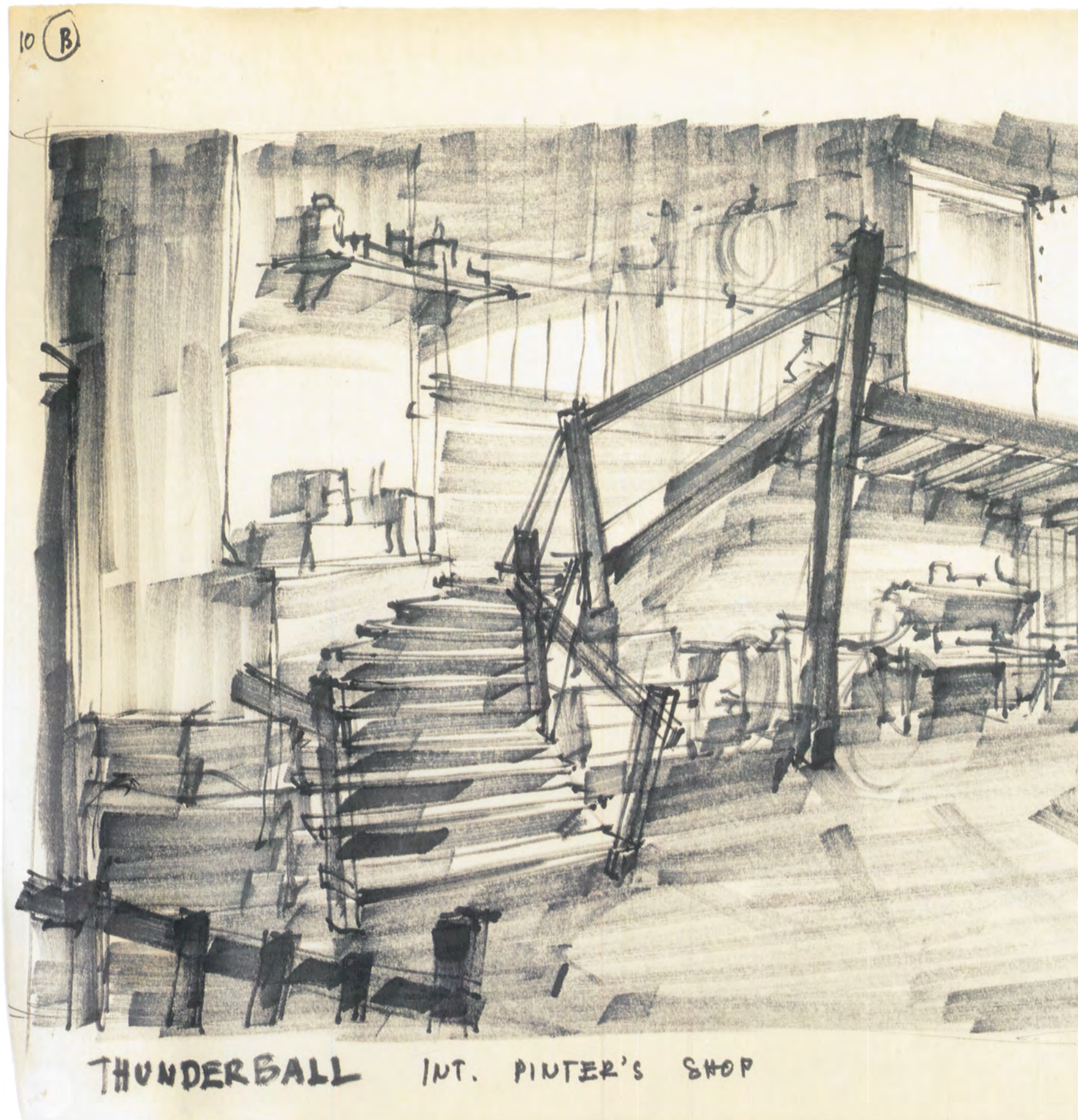
SHIPS CHANDLER.











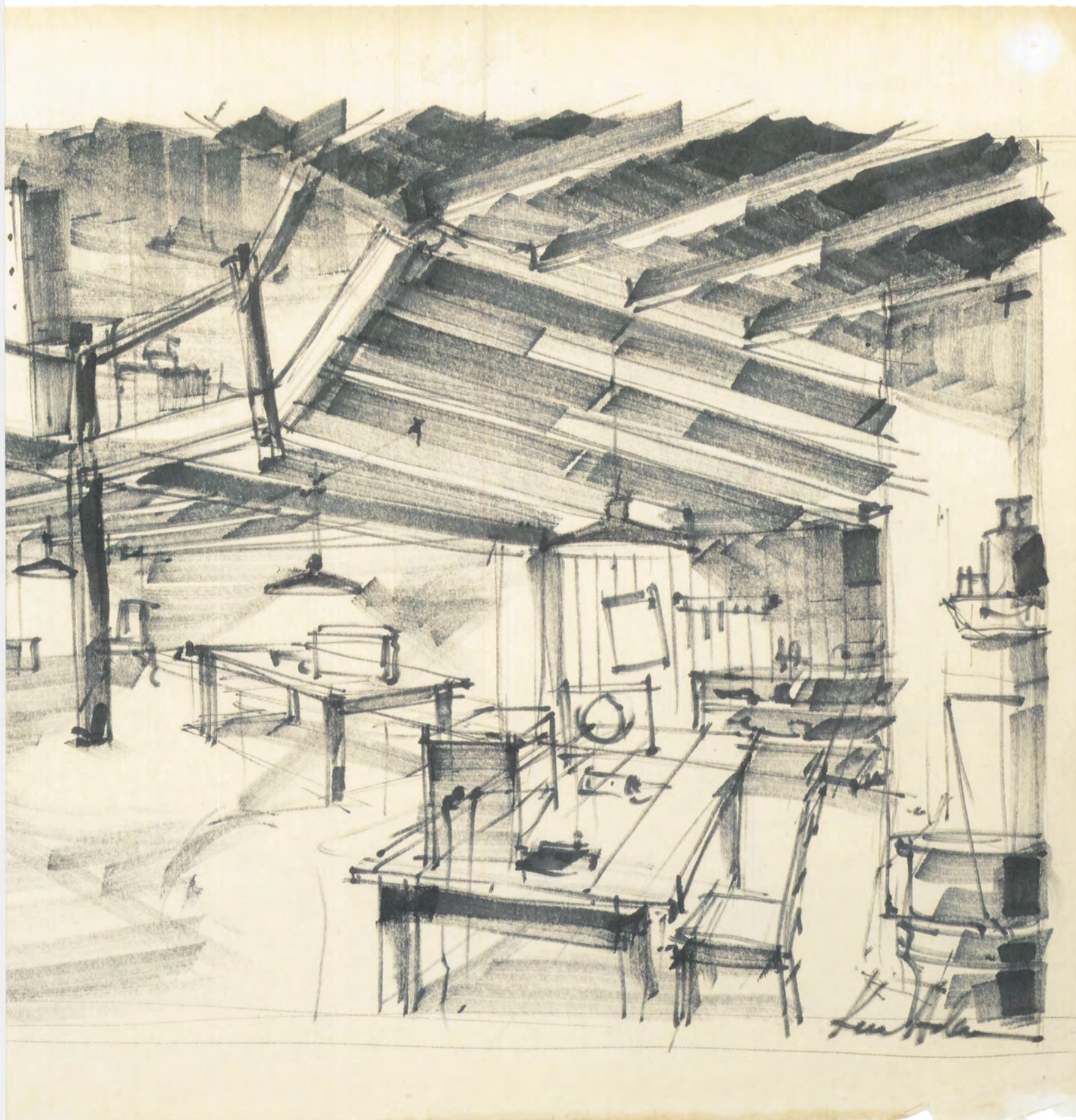
← PINTER'S SHOP ROUGH

KEN ADAM

Felt-tip pen on paper

This rough sketch includes the layout of a secret entrance to Q's lab in Pinter's shop which was never used in the film.





#### ✦ INTERIOR PINDER'S SHOP

KEN ADAM

Felt-tip pen on paper

This set was built on location in Nassau as a weather cover set. If exterior filming is interrupted due to bad weather, the expense of having a film crew and cast on location is not wasted if you have an interior set to shoot on as back-up. This set was then meticulously reproduced at Pinewood Studios when the cast and crew returned from location.





416. Ext Widgeon flying over sea.



417. Litter at controls. Bond looking through glasses.



418. Bond continuing to look. Paula comes over on radio.



420. Banking.



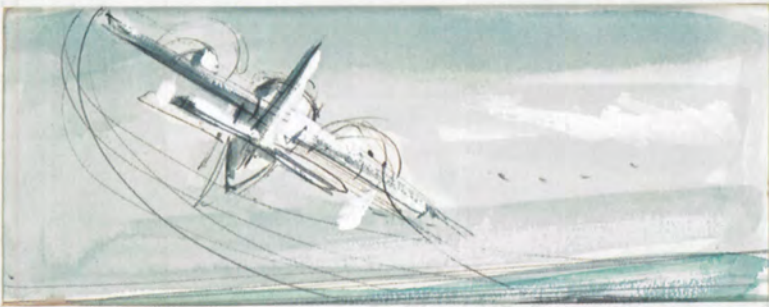
421. 'Go down closer.'



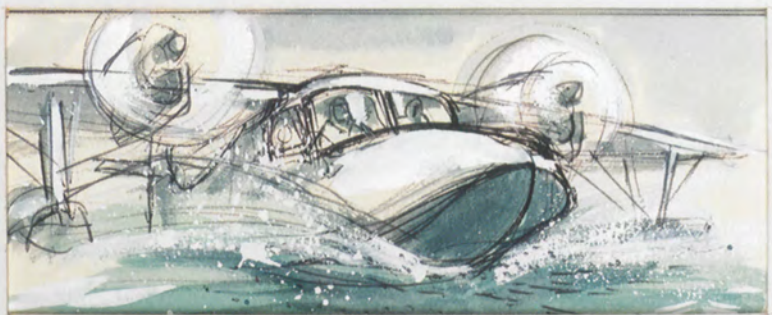
422. Losing height.



424. Two sharks. - A corner of the net has torn away from the nose of the Vulcan.



425. Widgeon banks and turns back.



425b) Landing on the surface.



425c) Sharks surface around plane





418. What he sees — 3 sharks playing above a patch of seaweed.



420a) to turn



423. "Something odd about that Coral —"



425a) Comes down



426. Bond appears thro' nose hatch, "Plug one of those hammer heads."

#### WIDGEON PLANE AND SHARKS STORYBOARD

ROBERT W. LAING

Watercolor, gouache on paper

Although the action remained essentially the same, the Widgeon plane was replaced by a Bell helicopter when the scene was finally shot.



THUNDERBALL  
MISS PARUZZI



# **FIONA VOLPE COSTUME 1**

ANTHONY MENDLESON

Pastel on paper

This demure pastel dress with diaphanous scarf design belies the true nature of assassin Fiona Volpe when she encounters Bond for the first time. This non-confrontational costume works well to set Bond up for an unexpected high-speed lift back to his hotel in the villain's baby-blue Mustang convertible.





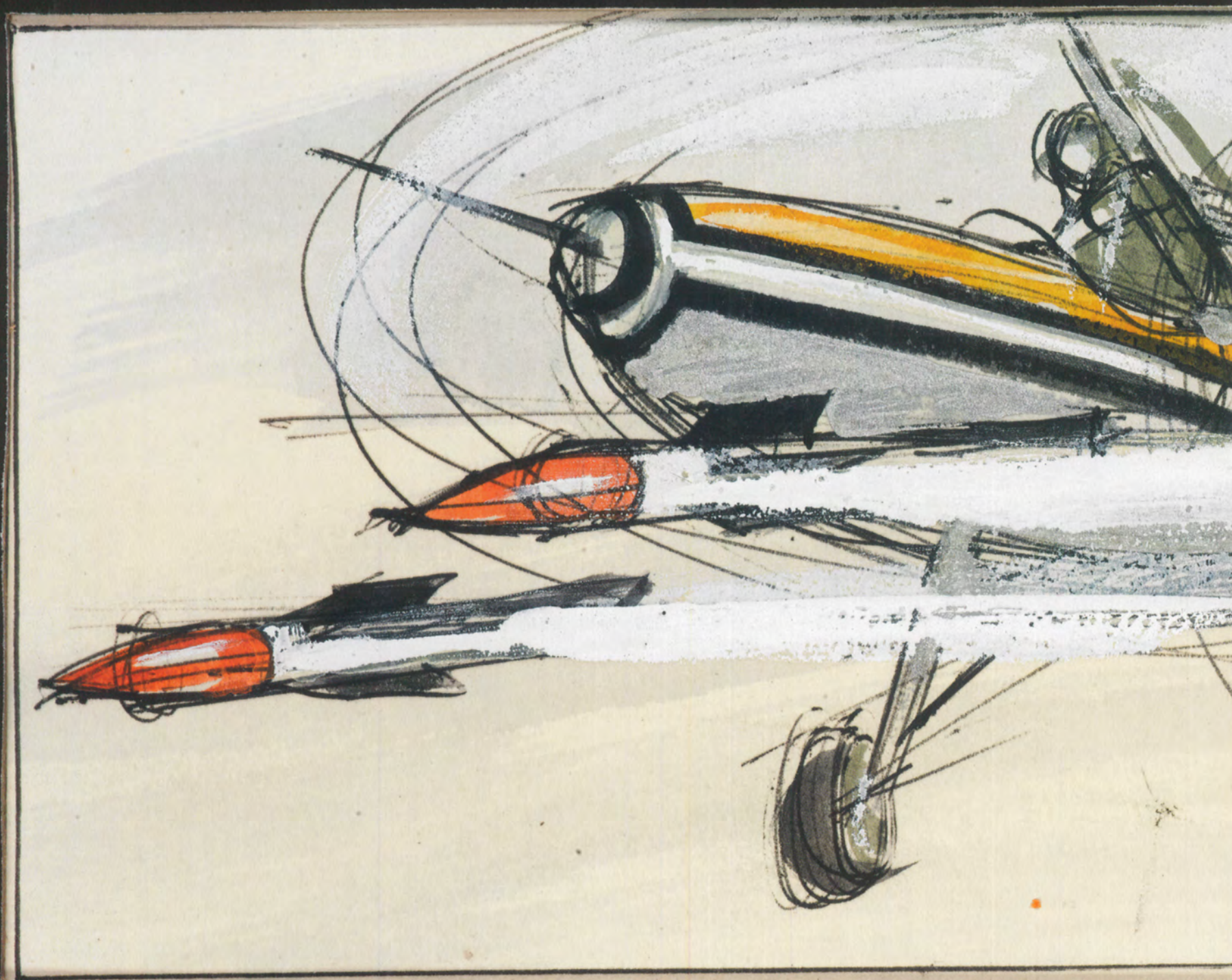
#### ♦♦ FIONA VOLPE FINAL COSTUME

ANTHONY MENDLESON

Pastel on paper

As Fiona Volpe begins to reveal her true nature to Bond, Mendleson adorns her in this exotic ostrich feather boa. The ice blue color of her cocktail dress hints at the cold-blooded killer she really is and also contrasts well with the trickle of red blood from the bullet in her back that kills her. During the 60s and 70s, Mendleson was a top talent at Pinewood Studios. He won his first BAFTA (British Academy of Film and Television Arts) award for Costume Design on *Oh! What A Lovely War* (1969).





# YOU ONLY LIVE TWICE

(1967)

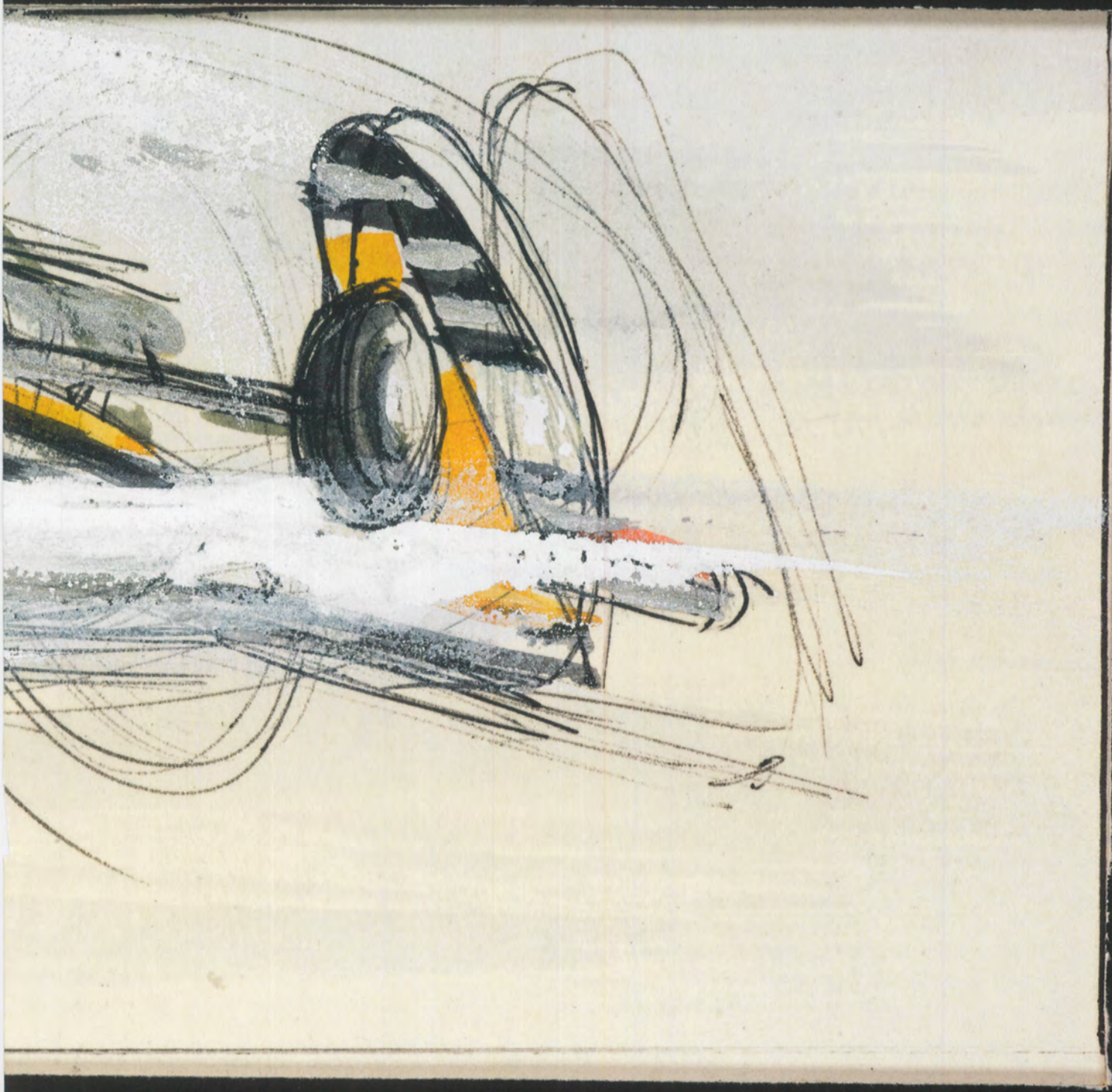
*Ken Adam brought big ideas to the Bond movies. And we knew what his visual ideas were before we started writing the scripts. On You Only Live Twice we used his sets as a basis for the story.*  
Lewis Gilbert, Director

In February 1966, Ken Adam went scouting for locations in Japan with the producers Broccoli and Saltzman, writer Harold Bloom, titles master Maurice Binder, Director Lewis Gilbert and Director of Photography Freddie Young. They had three story outlines in mind, all based on Ian Fleming's novel. Divided into one land-based and

two airborne teams, they spent three weeks scouring Japan for locations. As a result, they added scenes of sumo wrestling, ninja training, and a Japanese bathhouse. Flying over Kyushu, the helicopter teams discovered a Moon-like terrain that consisted of seven or eight extinct volcanos. Back at the hotel, this landscape sparked a discussion about situating the villain's lair beneath a crater lake in an extinct volcano. Adam scribbled down a few ideas and Producer Cubby Broccoli asked him if he could build it for one million dollars. "Yes," he answered.

The home of MI6 agent Dikko Henderson, who had been based





DETAIL FRAME FROM LITTLE  
NELLIE COMBAT SEQUENCE  
STORYBOARDS

ROBERT W. LAING

Watercolor, gouache on paper

in Tokyo for some time, featured a four-poster bed. Adam believed that details like this helped to illuminate aspects of a character, making lengthy dialogue explanations unnecessary and keeping the pace lively. For the Japanese bathhouse, Set Buyer Ron Quelch sourced particular flat stones that Adam had seen on location to add authenticity. Tanaka's minimalist office utilizes reinforced concrete, copper, steel, and leather furnishings typical of Adam's designs. Blofeld's lair echoes Dr. No's, with jagged stone walls, antiques, classic oil paintings mixed with modern gadgetry, and, of course, a piranha pool.

Adam was instrumental in choosing the latest Q Branch vehicle for Bond, an autogyro invented by Wing Commander Wallis with Adam's additions of weapons and a wasp-like color scheme of yellow with black and white stripes. He also designed Blofeld's capsule-eating rocket.

The most ambitious set Adam had ever undertaken was also the largest interior set ever constructed at Pinewood Studios. The volcano set included a mobile heliport, a working monorail, a moving fiber-glass lake in the 60-foot crater opening and a 33-meter rocket. Adam's volcano set was so large it had to be built

on the back lot (outdoor studio space for temporary sets). He hired a firm of structural engineers to advise on what was feasible. Two hundred and fifty craftsman, including Delta Doric's construction team under the supervision of Ron Udell, worked 12-hour shifts, 7 days a week from mid-May until 28 October.\* The larger the set grew, the more enthusiastic the team became, inviting their families to come and witness their work on weekends. When it was completed, an open day was held for the local community to see this amazing set. The 700 tons of structural steel required to build it were donated by the producers to Pinewood Studios when the film wrapped.

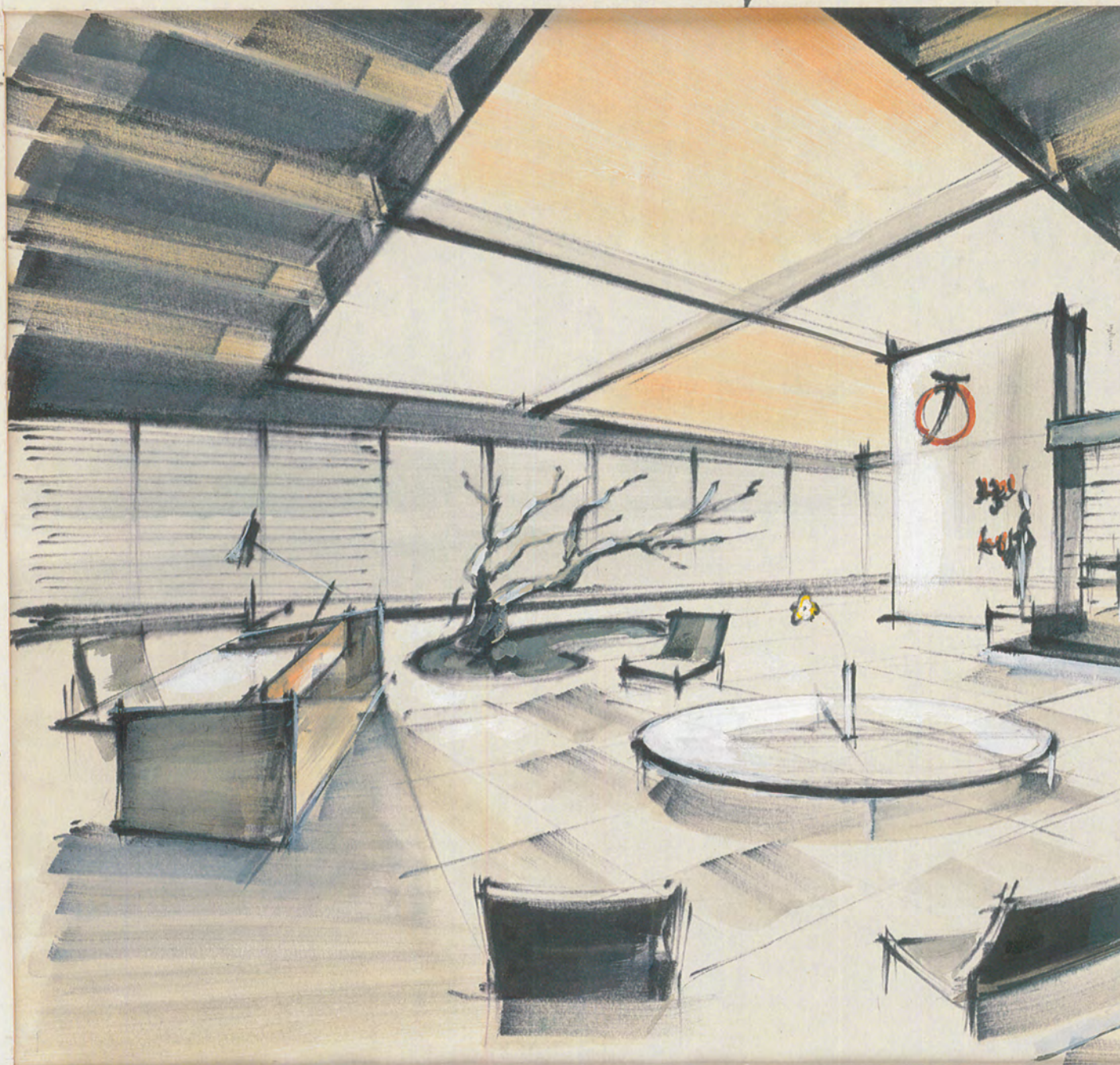
\* Ken Adam, *The Art of Production Design* by Christopher Frayling



3

Chair with Copper Bar  
for Bond to activate  
fluoroscope. ↓

Rotating desk with  
fluorescent screens  
and Tape Decks.



# OSATO'S OFFICE

KEN ADAM

Felt-tip pen, watercolor on paper

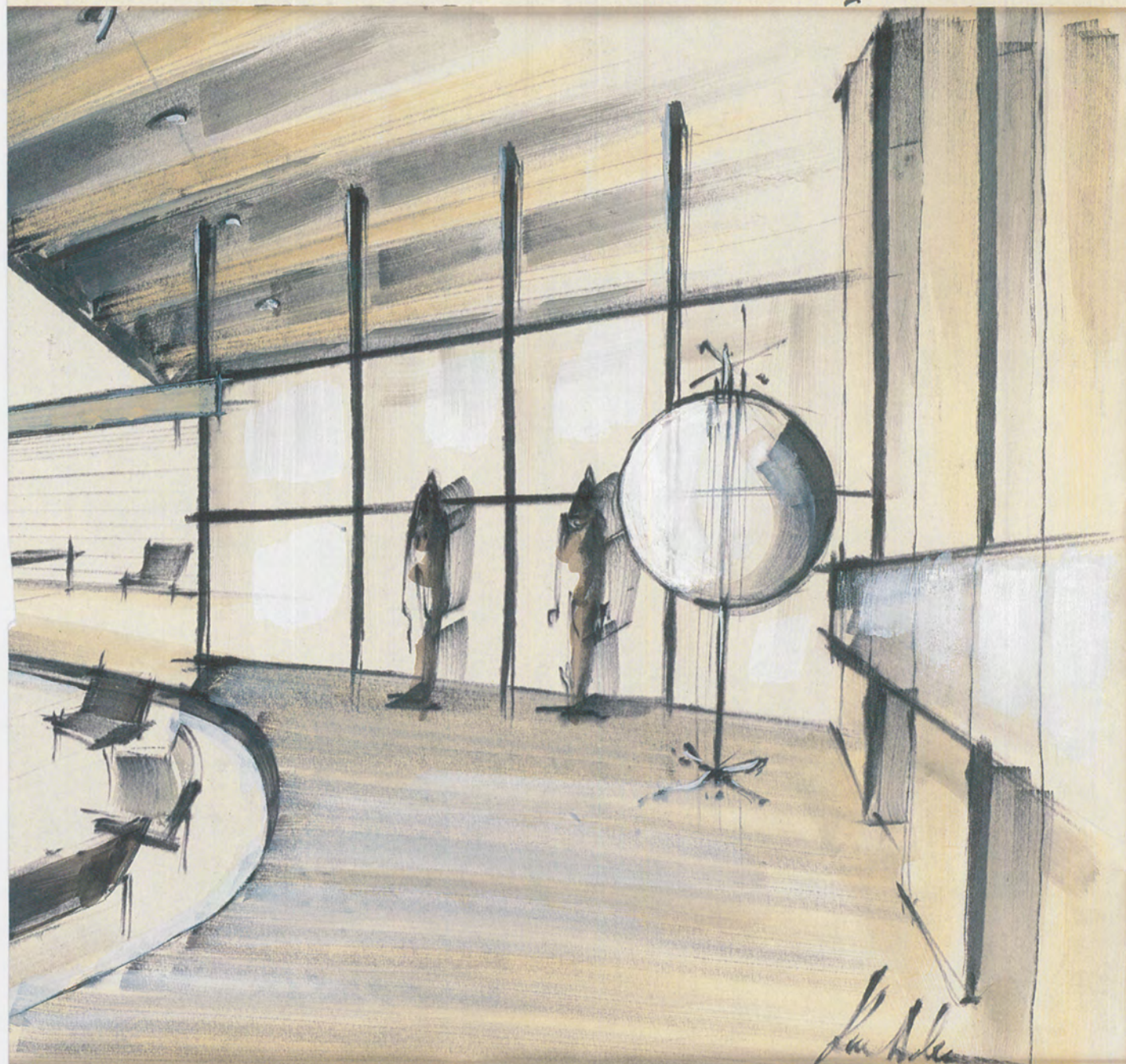
Japanese antiques were purchased in Japan and sent back to Pinewood Studios, where replicas were constructed for the fight scene in Osato's office. Adam combined a traditional Japanese interior with high-tech

gadgetry—ceiling mounted CCTV and weaponry, automated stainless-steel doors, stainless-steel walls that flipped open to reveal a bar and a safe, and a rotating desk with fluorescent screens.



Gun with close circuit television camera  
trained on Bond

Tabulating Machine with  
gun sight on monitor screen  
behind partition.

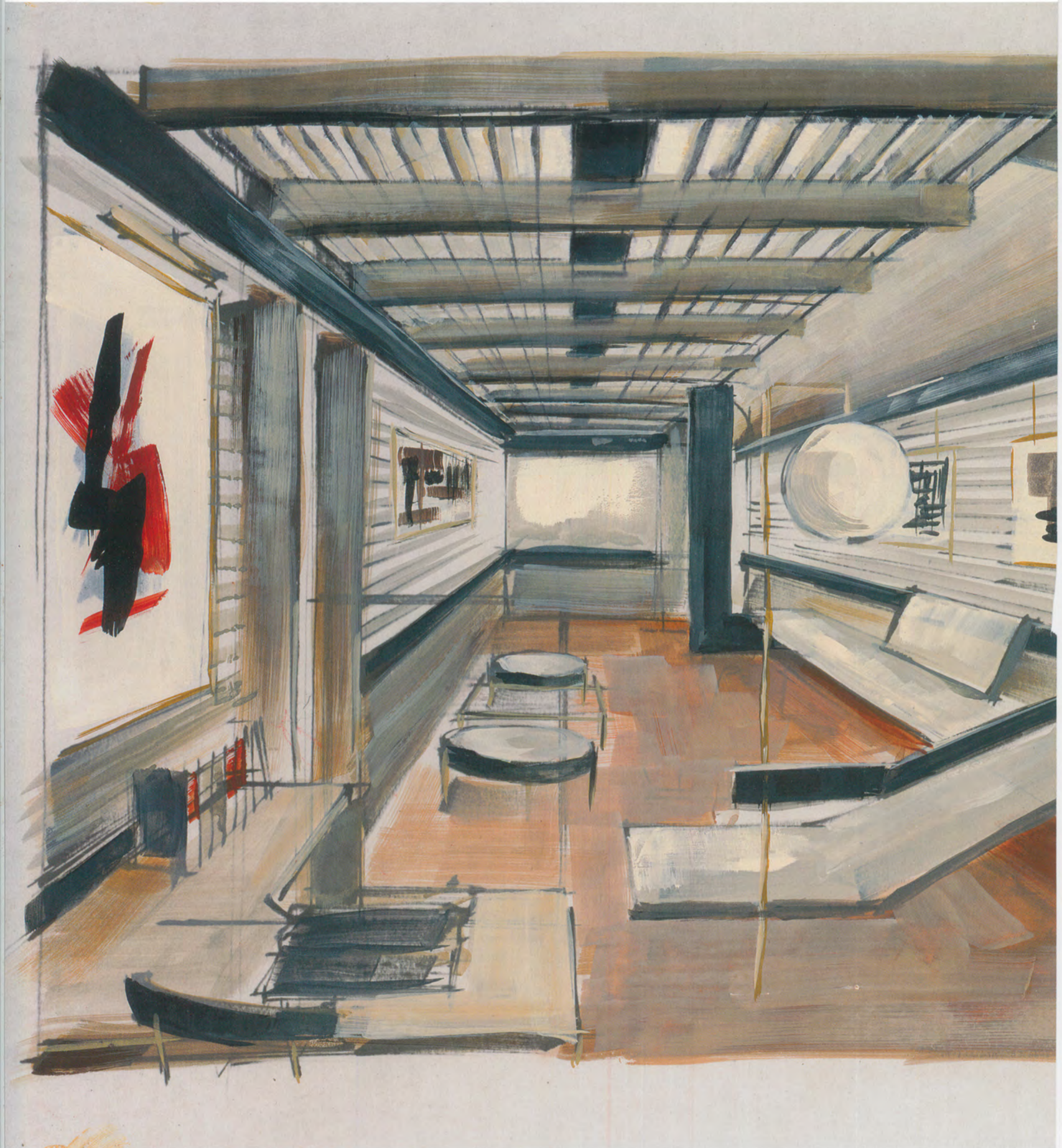


Swivel Safe set  
in stainless Steel  
Surround

OSATO'S OFFICE

x









TANAKA'S PRIVATE TRAIN CARRIAGE 2

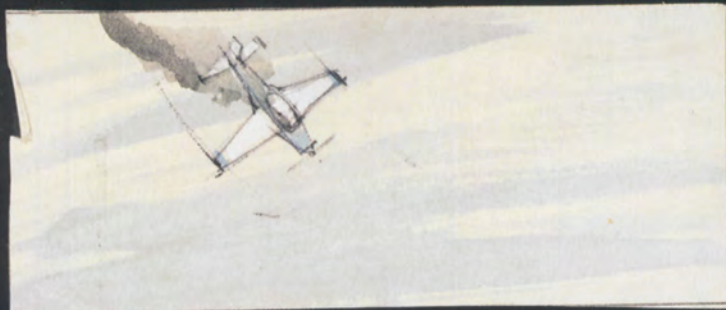
KEN ADAM

Felt-tip pen, watercolor on paper





Bond climbs thru' smoke to front cockpit



Plane starts to spiral down.



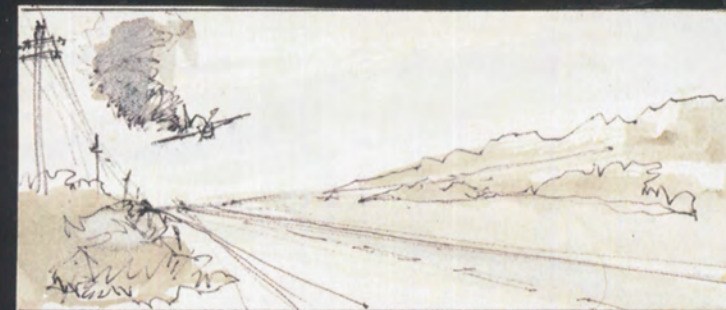
Plane spinning on spot.



Bond struggles with controls



At last moment plane comes out of spin.



Levels off



Pick up mock up being towed, smoke, dust etc. Double steps out onto the wing



and jumps off before plane stops.



As plane explodes.





*Helga watches*



*His view point of ground coming up fast.*



*Flies past camera 10' or 15' off road.*



*Same set up - Sean runs towards camera -*

#### ♦♦ HELGA AND BOND PLANE SEQUENCE STORYBOARD

ROBERT W. LAING

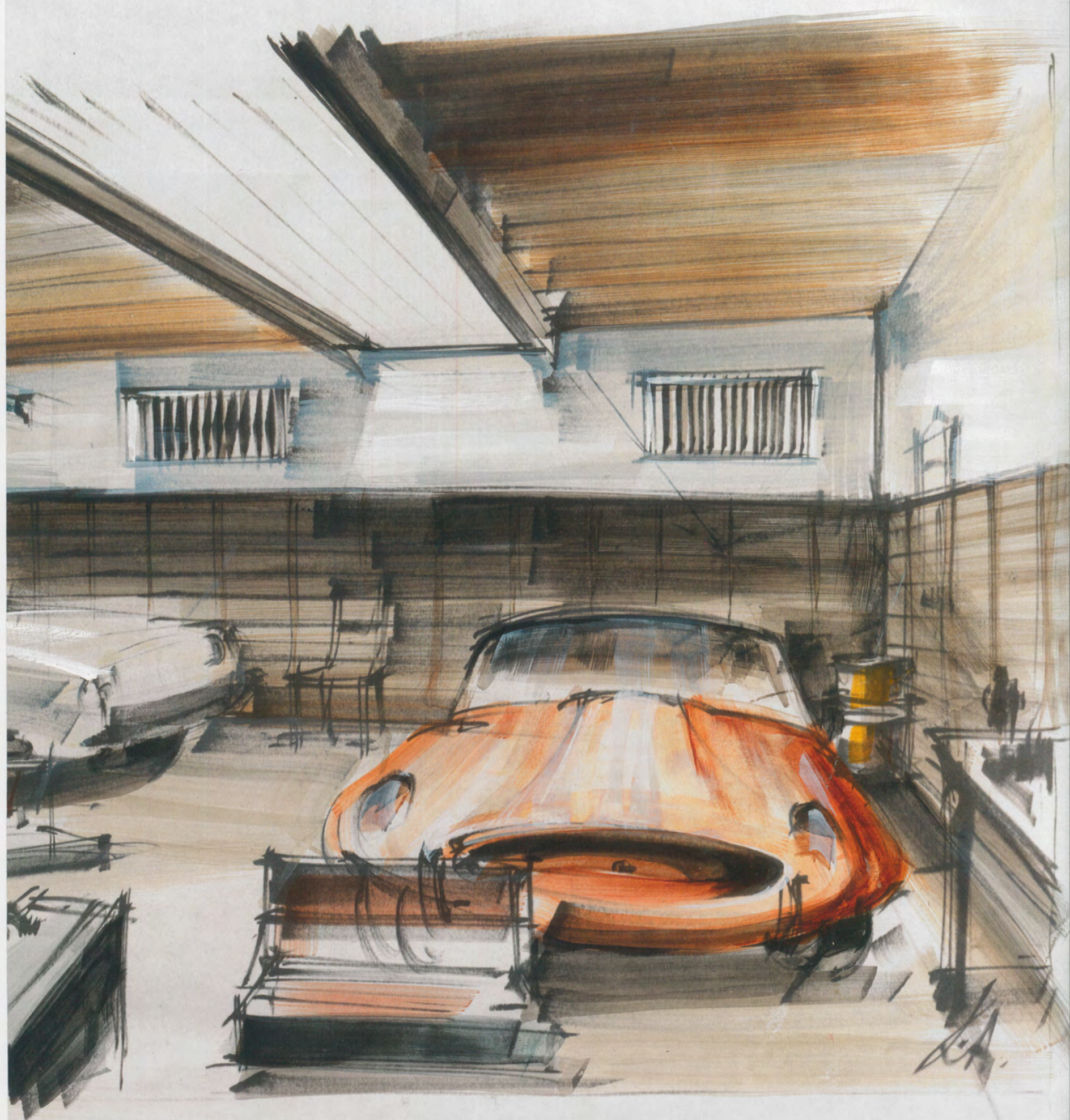
Watercolor and pen on paper

Bond believes he has convinced Helga with his industrial espionage story and offer to run away with him, but, as a SPECTRE agent, she has very different plans...Laing's storyboard sequence is almost exactly what ends up on screen. It includes notes on frame 10, "Pick up mock up being towed, smoke, dust, etc. Double steps out onto the wing." These instructions are crucial to planning an advance shooting schedule, breaking down, frame by frame, the necessary ingredients to make the sequence work.



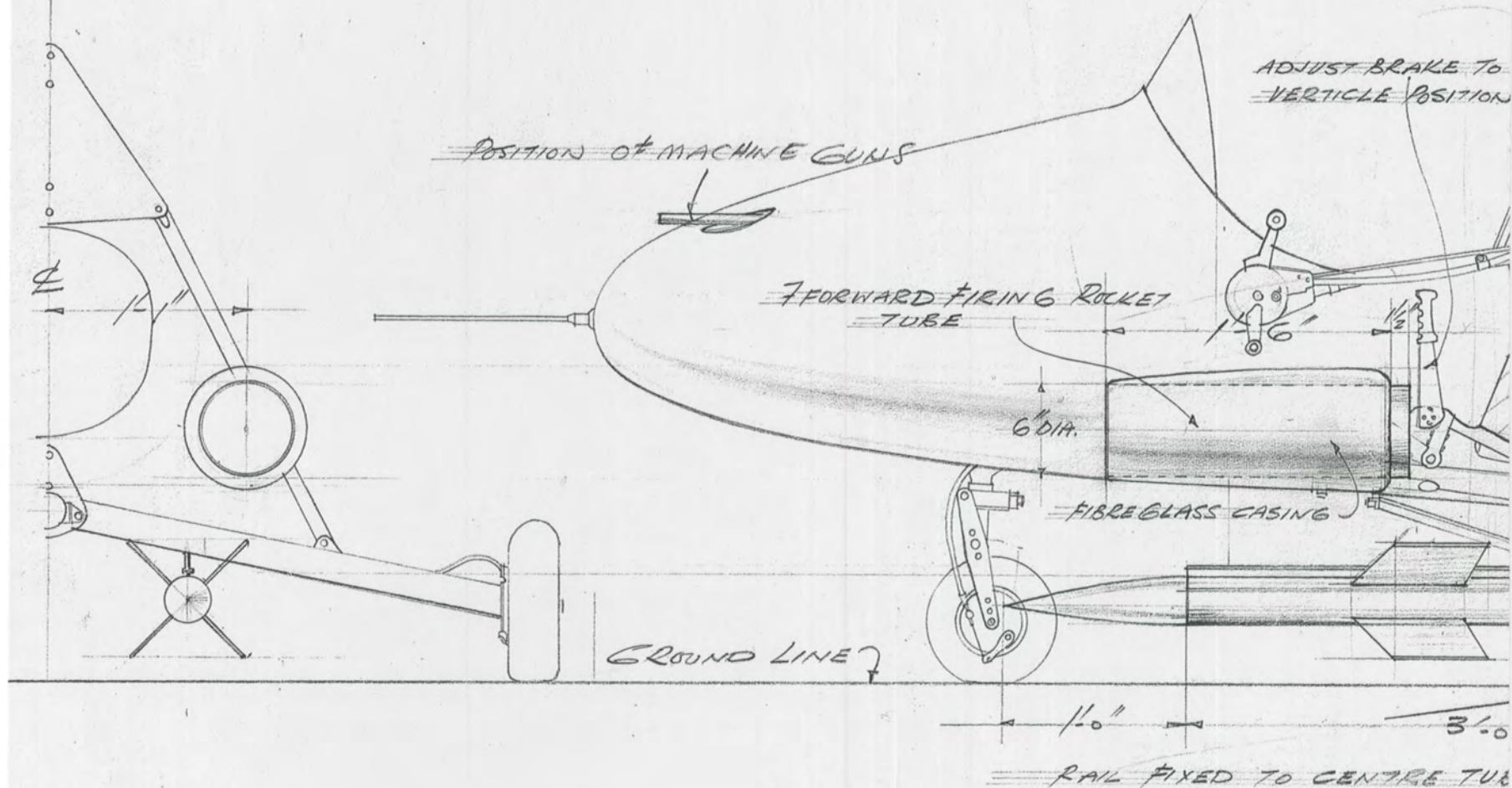








# GYRO-COPTER SHOWING POS



## Q'S WORKSHOP (previous page)

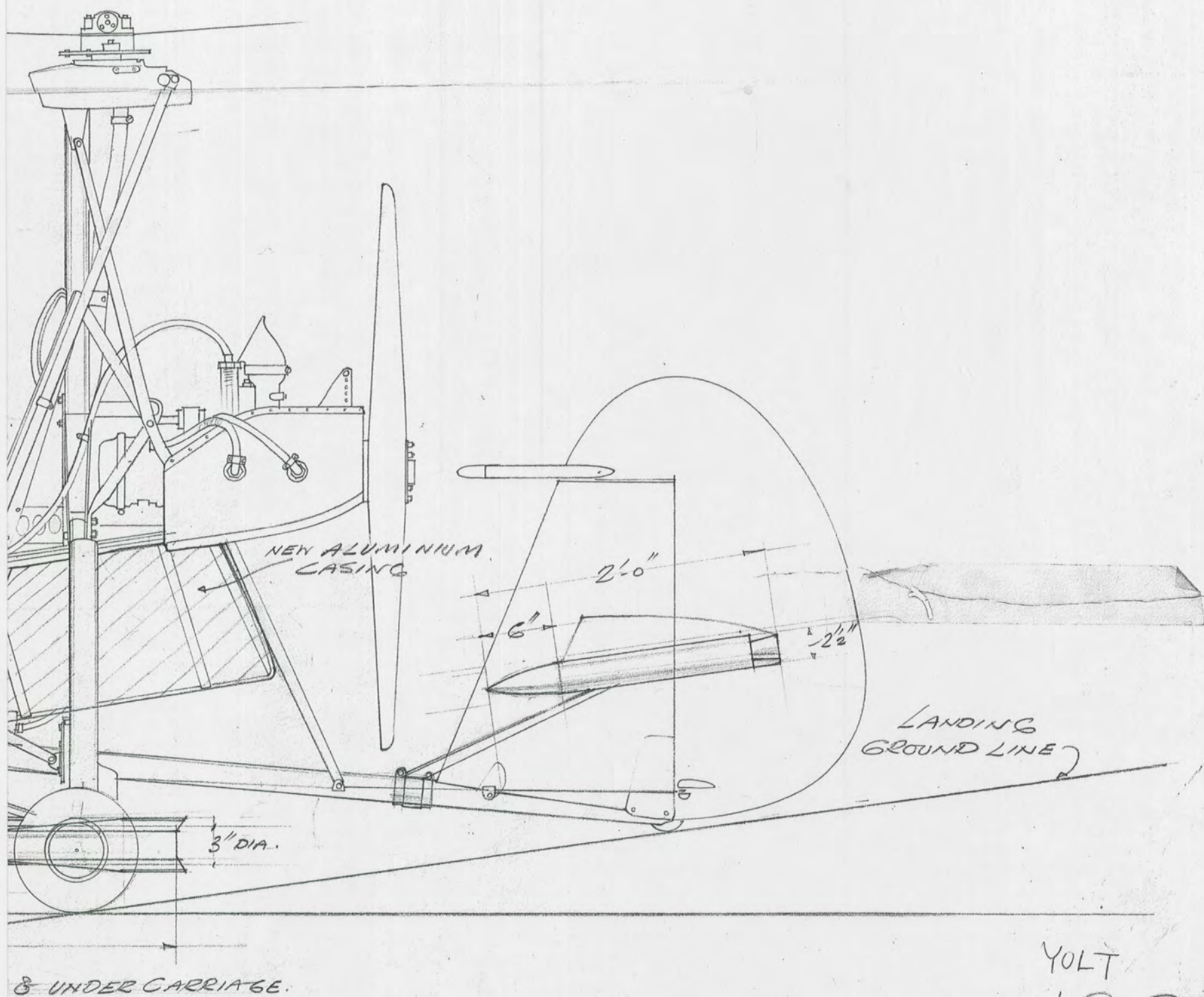
KEN ADAM

Felt-tip pen, watercolor on paper

Inspired by his wife Letizia's designs of crocodile-skin handbags, Adam thought it would be amusing to have Little Nellie arrive as a "Do-It-Yourself" kit in four, crocodile-hide cases lined in red velour.



ITIONS OF GIMMICKS!



YOLT  
122

#### ✦ LITTLE NELLIE WEAPONS TECHNICAL DRAWING

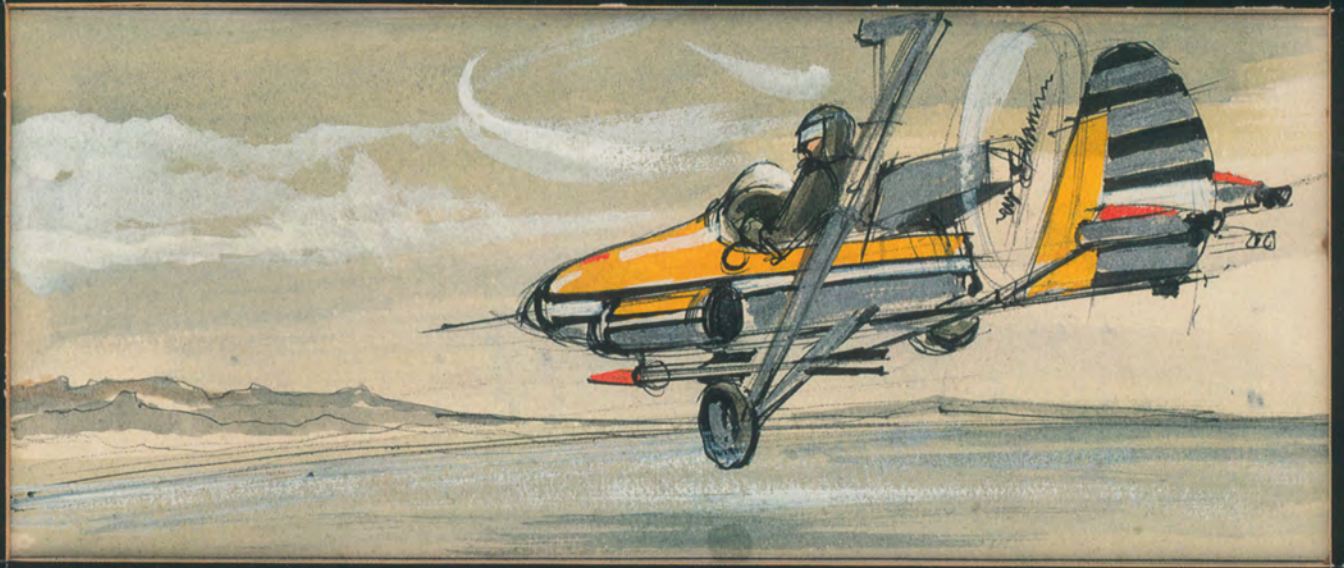
MICHAEL WHITE

Pencil on trace paper

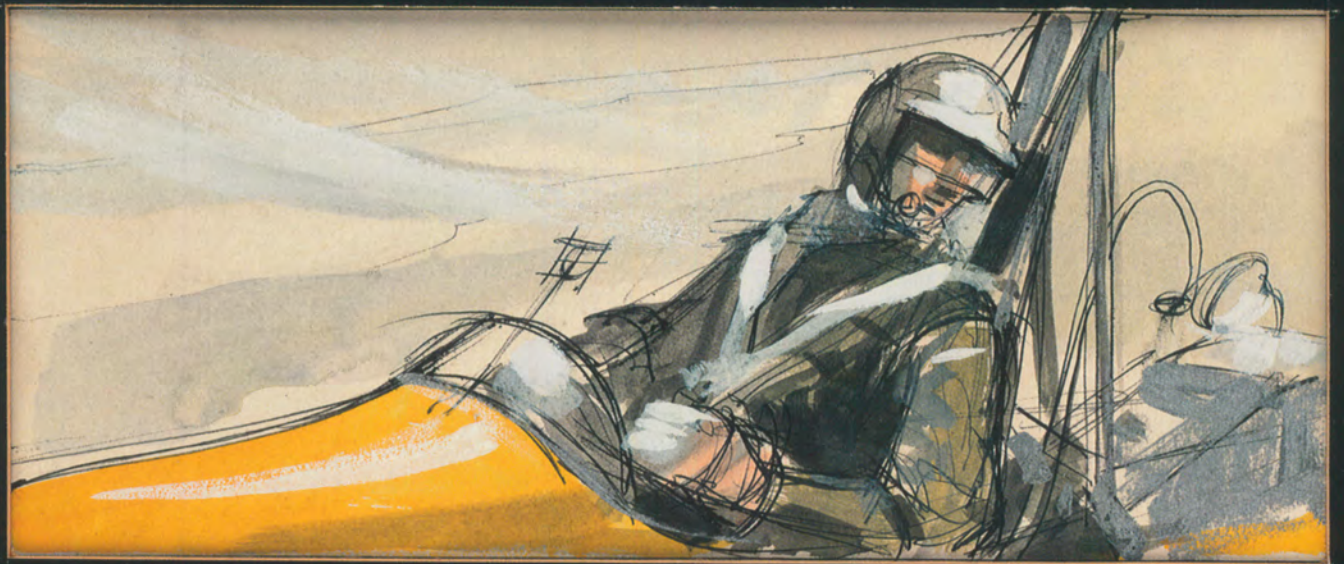
The Wallis autogyro was invented by Wing Commander Ken Wallis who also doubled for Sean Connery, performing 85 take-offs and landings, and spending 46 hours in the air to get about 5 minutes

of on-screen aerial combat. The nickname "Little Nellie" derived from a popular music hall performer in the early 20th century named Nellie Wallace.

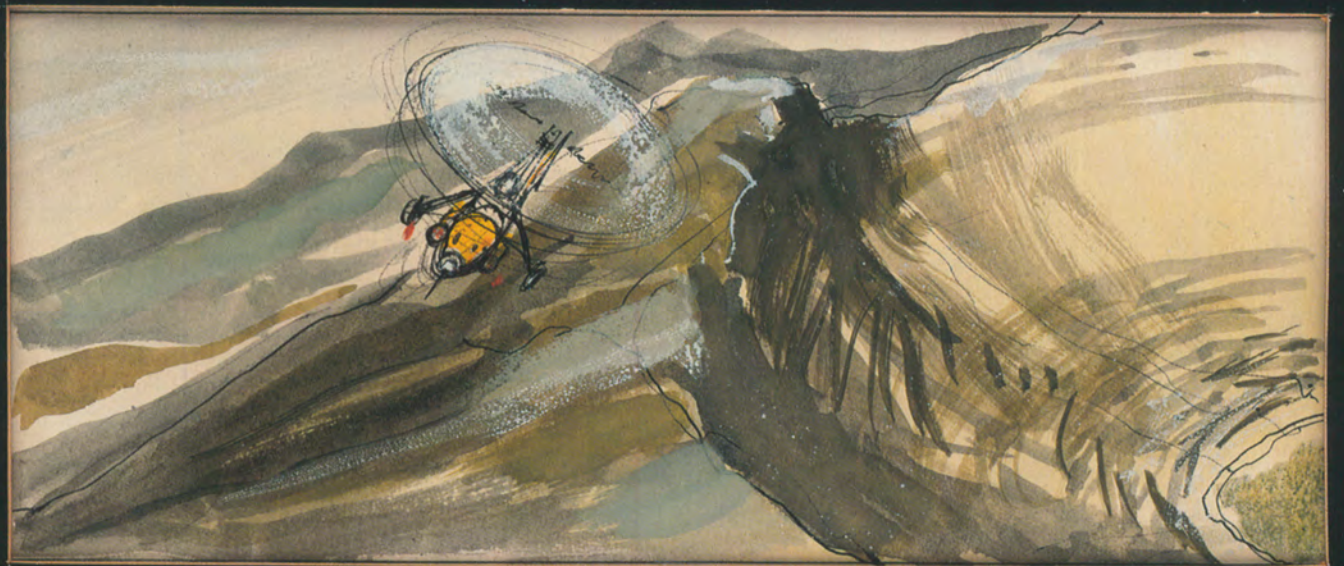




210 Auto giro approaching mainland.

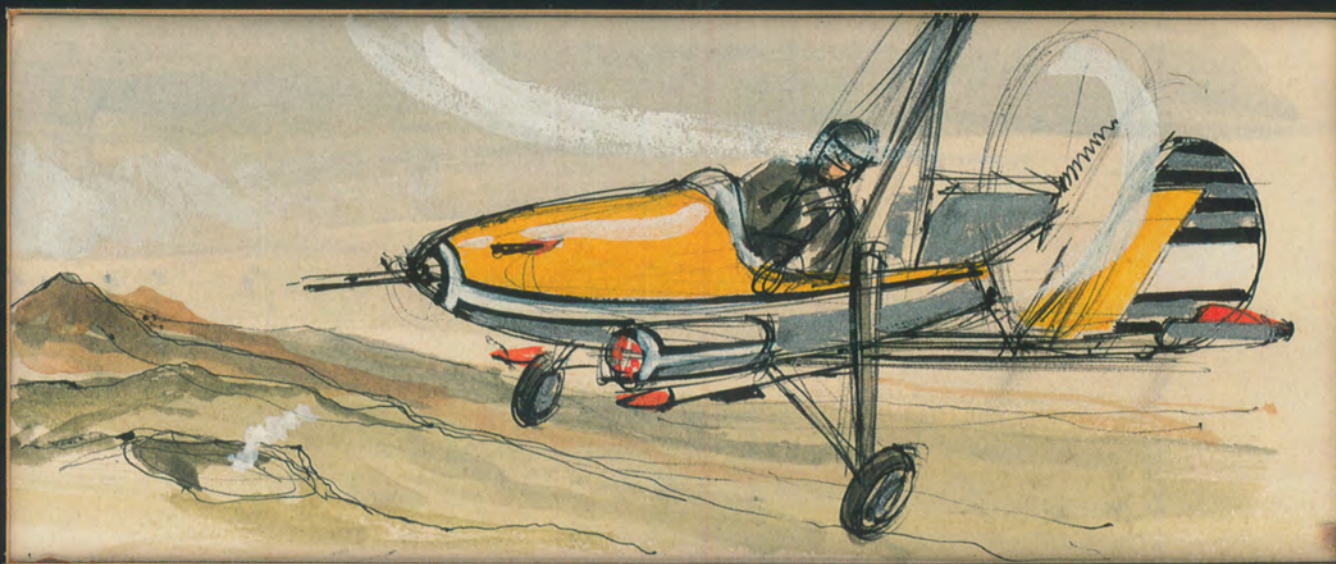


212 Cockpit - Bond - 'Nothing here except Vulcans'



213a) Circles rim of Volcano.

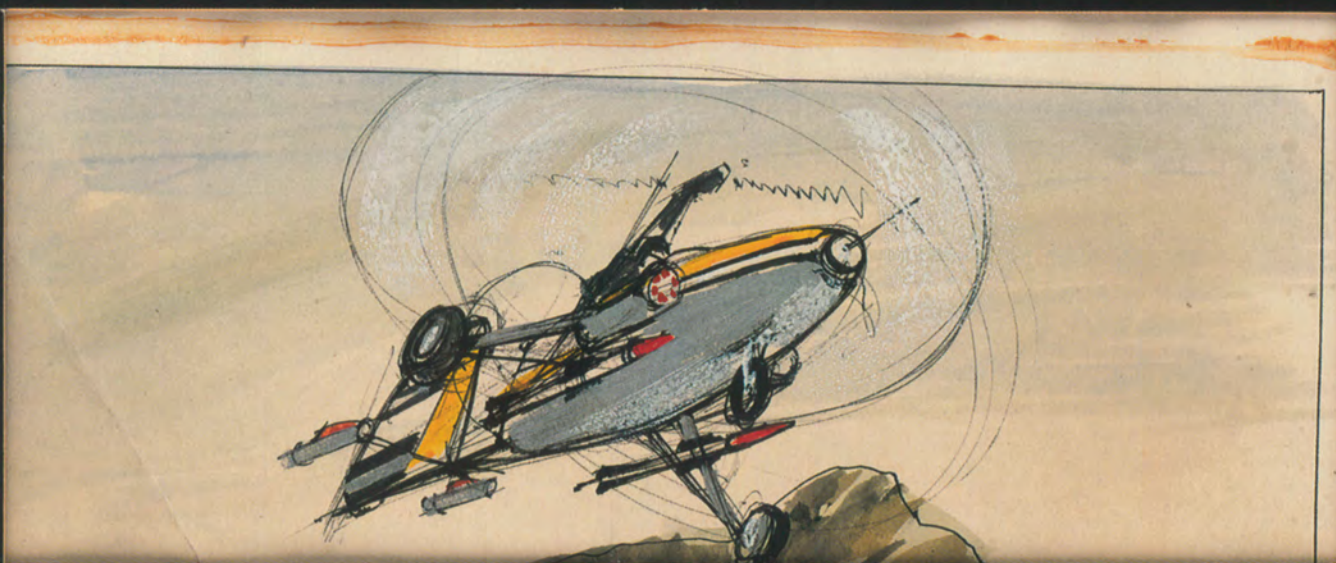




211 Autogiro over Volcanoes



213 Bonds P.O.V. of THE Volcano.



213 b) Starts to climb

♦♦ LITTLE NELLIE COMBAT  
SEQUENCE STORYBOARD 1

ROBERT W. LAING

Watercolor, gouache,  
pen on paper

This board is one of a set of six which make up the Little Nellie combat sequence. Each frame maps the necessary shots to be captured on location as well as the close-ups and inserts to be shot later in the studio. Although the film unit had hoped to photograph the flying sequence in comparative secrecy, more than 6,000 people lined both sides of the street near the waterfront to watch the miniature aircraft taxi into a roaring takeoff and then circle for 20 minutes over Kagoshima Bay. A cheer went up for Wallis when he landed the one-seater in the exact spot where director Lewis Gilbert had marked its camera position.

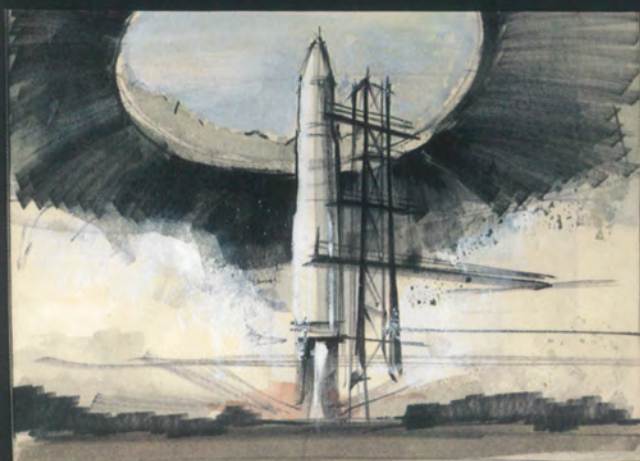




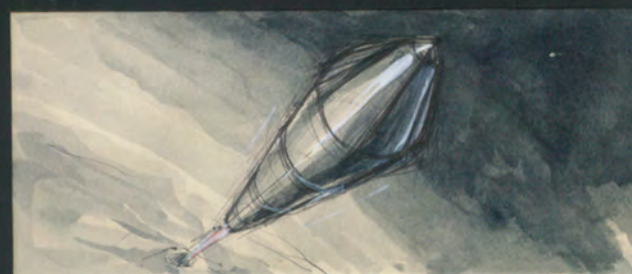
Ext Volcano Reef Shield back receiving Rocket



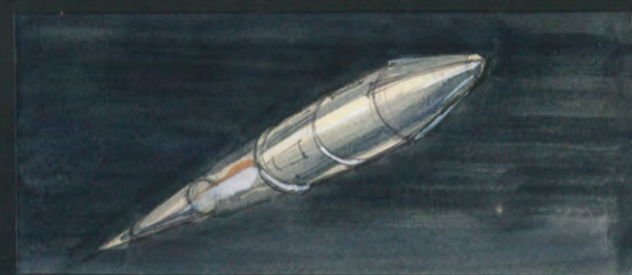
Blast off



Blast off

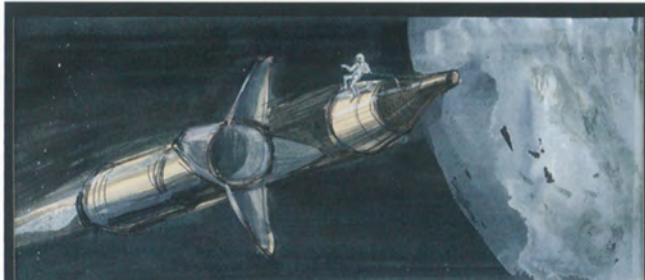


Rocket leaving Volcano

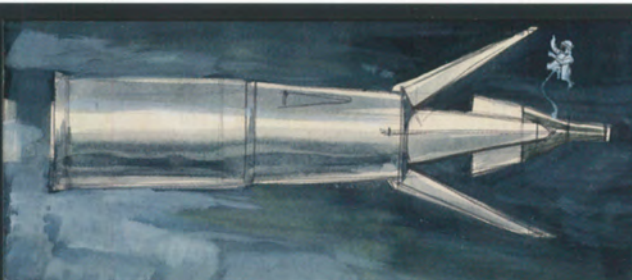


Jettisons first stage.

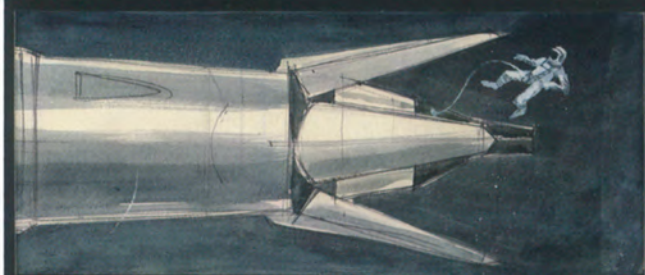
9.



'He's right back of us now!'



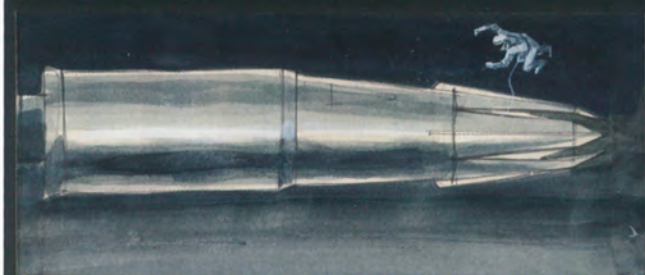
Intender begins to swallow U.S. capsule



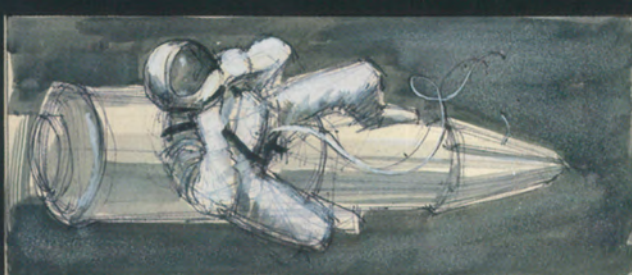
Its jaws start to close.



2nd Astronaut, cabin blacks out.



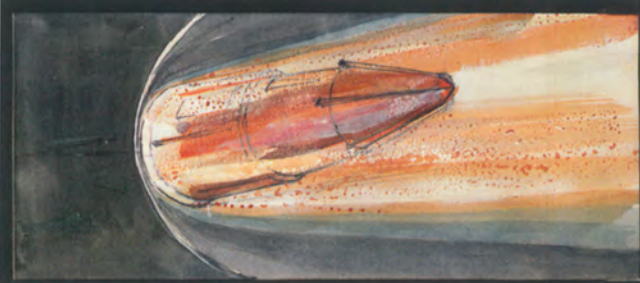
Jaws snap 1st Astronaut's umbilical cord.



Slowly he spins away past camera.

3.





Having turned to re-enter the Earth's atmosphere



Hovering over the volcano, put out landing legs.



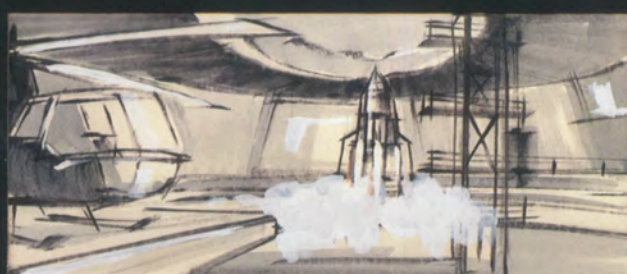
descends into the volcano



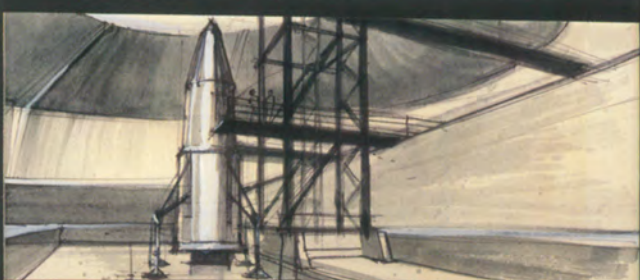
Spectre Rocket returns to the



Firing retro rockets gently -



L.S. Soft landing.



Having settled, gangways are folded down to rocket.



down towards nose cone.



and capsule hoisted aloft.



Job on top of gantry swings round and lowers into -



Nose cone coming apart revealing Russian capsule. Hook is attached



Russian Astronaut taken out.

## ROCKET/SPACE SEQUENCE STORYBOARDS

Robert W. Laing  
Watercolor, gouache,  
pen on paper

These four boards are from a set of 11. Laing combined all of the "rocket/space" sequences together.

Storyboard 3 is from the pre-title sequence when the SPECTRE rocket "eats" the US Jupiter-16 capsule. Boards 7 to 9 are from a later sequence after the Little Nellie combat scenes where the SPECTRE rocket captures a Soviet space capsule and takes the cosmonauts back to the volcano lair. Presumably they are storyboarded together so it is clear what model/optical shots need to be shot. The US space capsule was in fact a full-size model, which survives in EON's Archive.

## INTERIOR VOLCANO SET

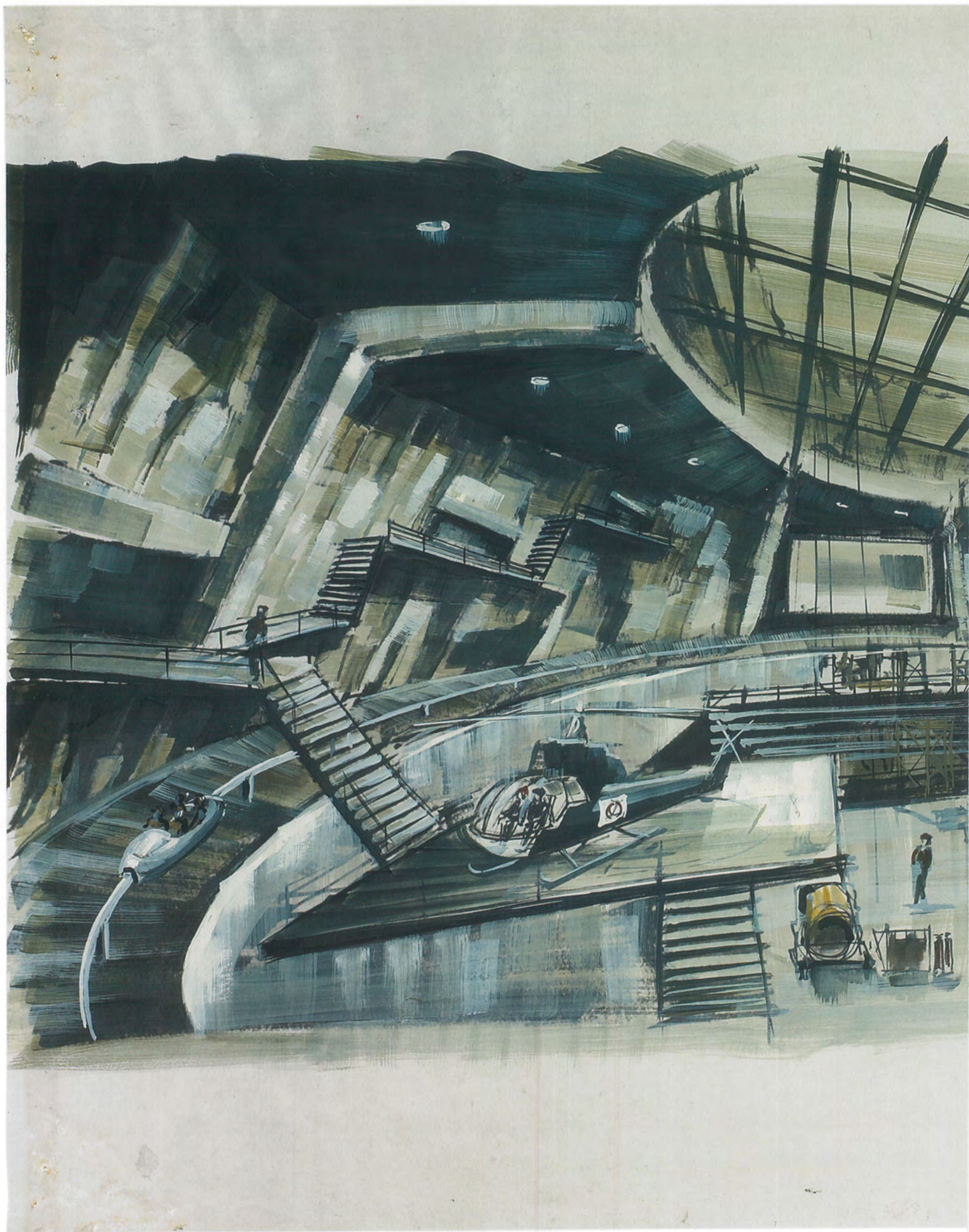
(next page) ➡

KEN ADAM

Felt-tip pen, watercolor  
on paper

Looking back at his decision to build this set Ken Adam commented, "One has to be a little crazy and I was a little crazy!" This remarkable set could be seen from three miles away. It included a mobile heliport and working monorail. A full-size working helicopter came through the opening and landed on the interior set. This had never been attempted before.











# ON HER MAJESTY'S SECRET SERVICE™

(1969)

*Syd Cain had a very modern approach to the whole picture. He knew we wanted a practical look. He was one of the top production designers in the country.*

Michael Reed, Director of Photography

The producers decided to take Bond in a new direction, away from gadgets and staying as faithful as possible to Fleming's original novel. George Lazenby replaced Sean Connery as 007 and long-time Bond editor Peter Hunt debuted as Director. Ken Adam did some preliminary concepts based on an early draft script but was unavailable owing to work commitments for *Goodbye Mr. Chips* (1969). Syd Cain was elevated from Art Director to Production Designer and Bob Laing stepped out of his storyboarding shoes to be Art Director. On his fourth Bond film, Peter Lamont reverted to his roots as Set Decorator.

Fleming's novel required a very specific villain's lair—an alpine hideout difficult to access. After scouting locations in France, Hubert Frölich, a Production Manager on the previous year's EON-produced *Chitty Chitty Bang Bang* found the perfect location near Murren, Switzerland. The spectacular locale had a half-built ski resort 10,000 feet up on a Swiss alp that was only accessible via cable car. It was up to Syd Cain to transform the building into Piz Gloria, Blofeld's scientific institute, design a helipad and install a 2,000-amp generator to accommodate Director of Photography, Michael Reed's lighting requirements.

Cain hired Italian engineers to construct the heliport while he set about designing an interior dining room in the revolving area, and a living room with fireplace, sofas and interior bar in the central, static area. He wanted Blofeld's coat of arms to adorn Piz Gloria's reception as well as the villain's helicopters. He also researched heraldry at the College of Arms in London, which was used as an exterior. Forbidden to shoot inside the college, Cain replicated the interior on a Pinewood stage, along with the casino, bedrooms, Draco and M's offices, and the cable-car wheel-room sets, keeping them as realistic as possible at the request of Director Peter Hunt.

For the climactic bob-sled chase, Cain asked Franz Capose, a former bob-sled champion, to build a 2-mile run over an existing but decrepit run above Murren. Cain also oversaw the flooding of a car park in a nearby village night after night until the ice was thick enough for the ice-skating scene. Lamont and Laing employed the same technique to prepare a race track for the stock car race scene. The final shooting location in Portugal included the Vinhas estate which had its own bull ring, church, school, vineyard, and gardens. It was here that Bond's one and only wedding scene in the 50-plus years of the film franchise took place.

Although the switch to realism from gadgetry and larger-than-life sets was not well received by critics, the box office take of \$82 million with a production budget of \$8 million was healthy enough to ensure that James Bond would return.



BLOFELD COAT OF ARMS ↔

SYD CAIN

Watercolor and poster paint on board

This final design of Blofeld's coat of arms passed the scrutiny of the College of Arms heralds.

*Syd Cain*







On Her Majesty's Secret Service  
Blofeld's Coat of Arms.

designed by



16th Century  
helmet.



ARAE ET FOCI



Besant  
white  
Patriarchal  
cross  
Blue background



Boars head  
granted  
by coupes



Eagle  
Supporters  
Black



Blofeld's  
Wild Boar



Boar passant

to be  
Patri  
Coat  
(Co

NOT TO BE  
FROM ART

#### CONCEPTS FOR BLOFELD'S COAT OF ARMS

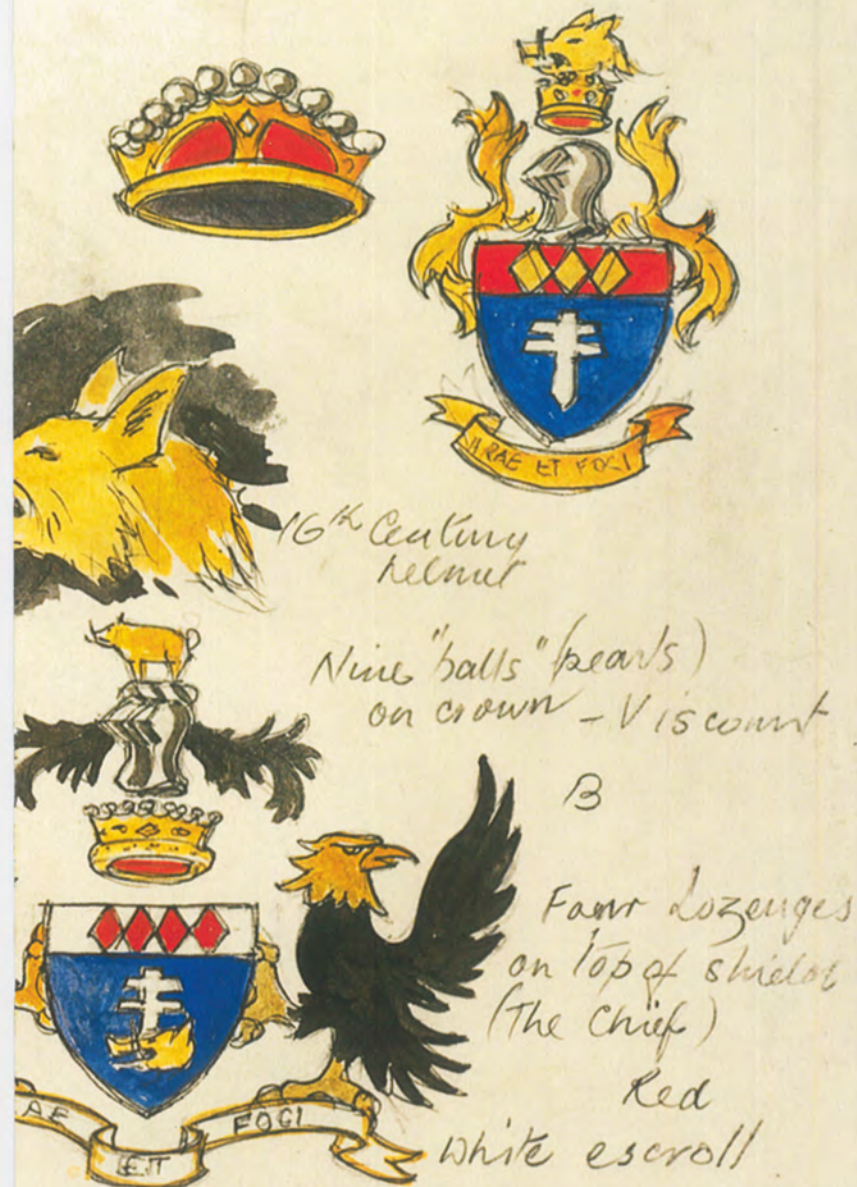
SYD CAIN

Pen and watercolor on paper

References to Blofeld's Comte Balthazar de Bleuchamp coat of arms were given in Ian Fleming's novel. Cain then came up with other concepts and sought advice from the College of Arms to refine the design. Note the incorrect number of ten pearls on the coronet in the concept and the correct number of nine pearls for a viscount on the finished piece.



Syd Cain  
Production Designer



archal cross white on Blue

med-Coat of Arms  
(College of Heraldry)

TAKEN  
DEPT S.B. Cain



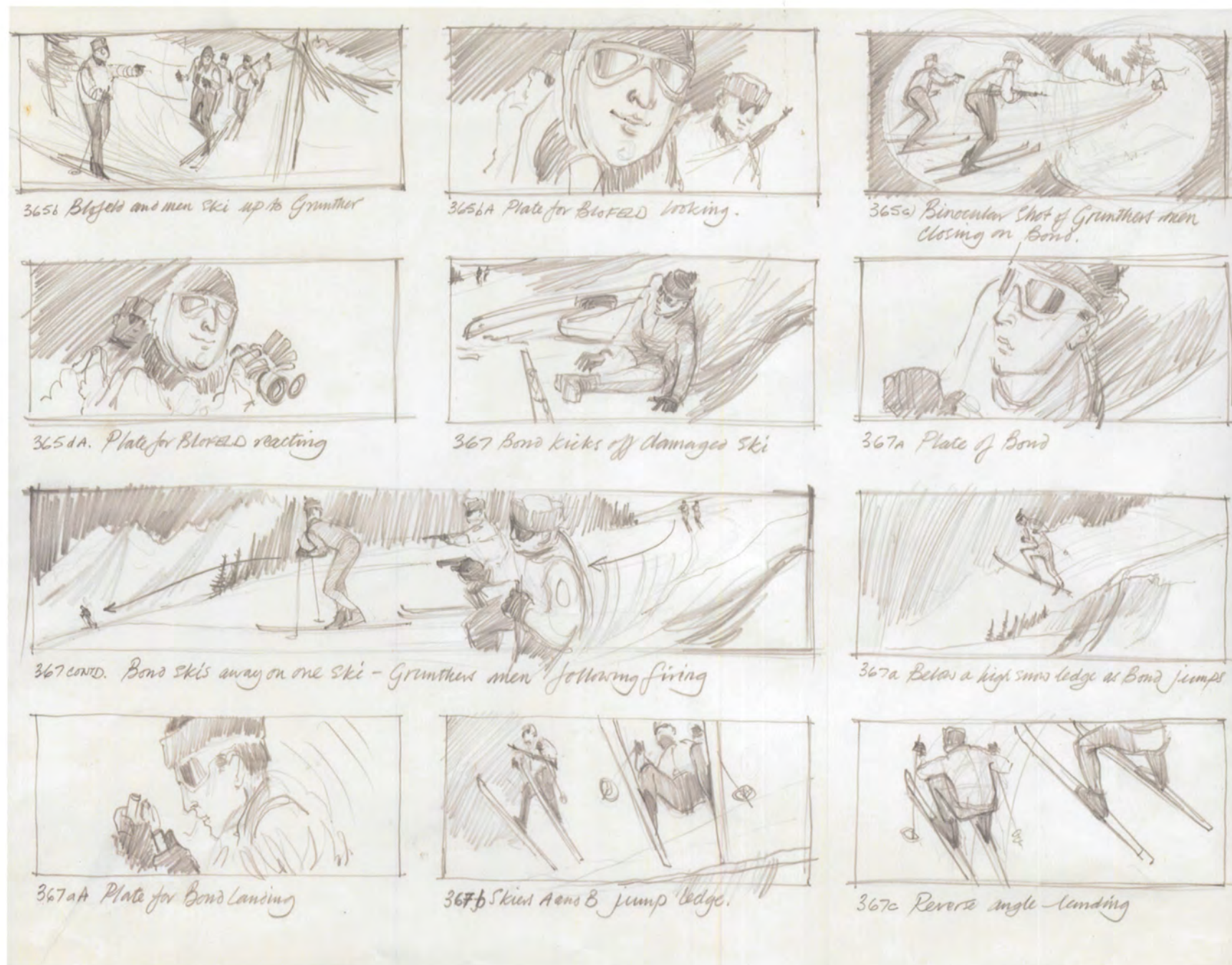
✦ DETAIL FROM BLOFELD COAT OF ARMS

SYD CAIN

Watercolor and poster paint on board

This detail of the boar's head from the coat of arms was reproduced in "sticker" form and fiber-glass form. This design can be glimpsed on Piz Gloria's free standing fireplace.





#### ✦ BOND'S FIRST SKI CHASE STORYBOARDS 1-4

Robert W. Laing  
Pencil on paper

These two storyboards, from a set of seven, were vital to the filming of Bond's first ski sequence in the movie. Bond's escape from Blofeld and his henchmen was captured by 2nd Unit Director John Glen, aerial cameraman Johnny Jordan, suspended beneath a helicopter on a parachute harness, and Willie Bogner, an Olympic alpine skier and cameraman. Bogner captured a lot of

the action skiing backwards in front of the stuntmen with a handheld camera. Shooting a ski sequence is slow work because, once you do a run, you have to transport all of the skiers and cameramen back to the top. To save time and money, it is important not to waste a single moment on film. Laing's storyboards depicted almost precisely what ended up on screen.





364b) Bond makes turn away from ski run.



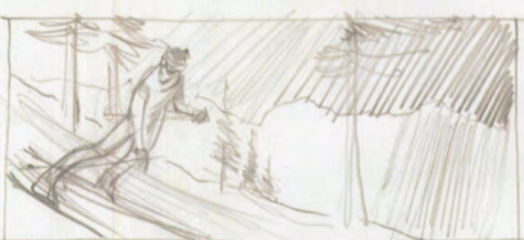
364cA Plate Blofeld - moves out right



364d Blofeld and men do jump turn and ski out right.



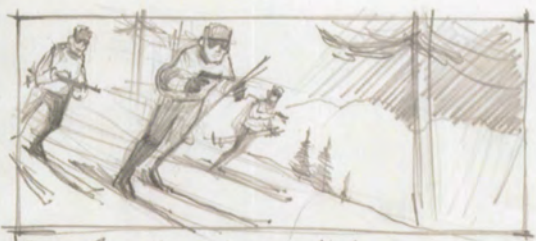
364e) Blofeld and men enter L-R exit R-L



364f) Bond Skiing down slope.



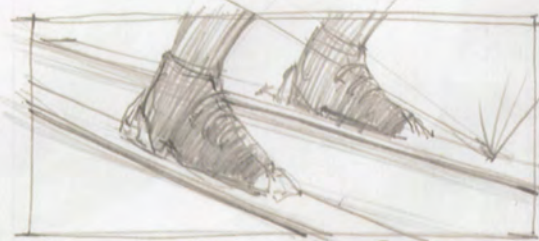
364fA. Tracking plate for Bond.



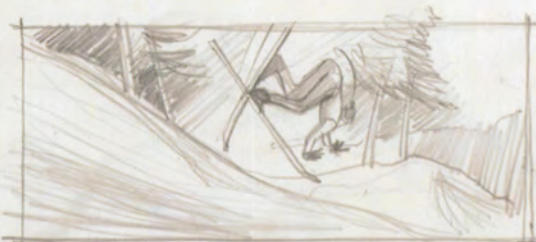
364g Grumther and men firing



364h) Tracking plate for Grumther firing



365 INSERT Bullet hits Bond's ski



365 Sending him tumbling against snowbank

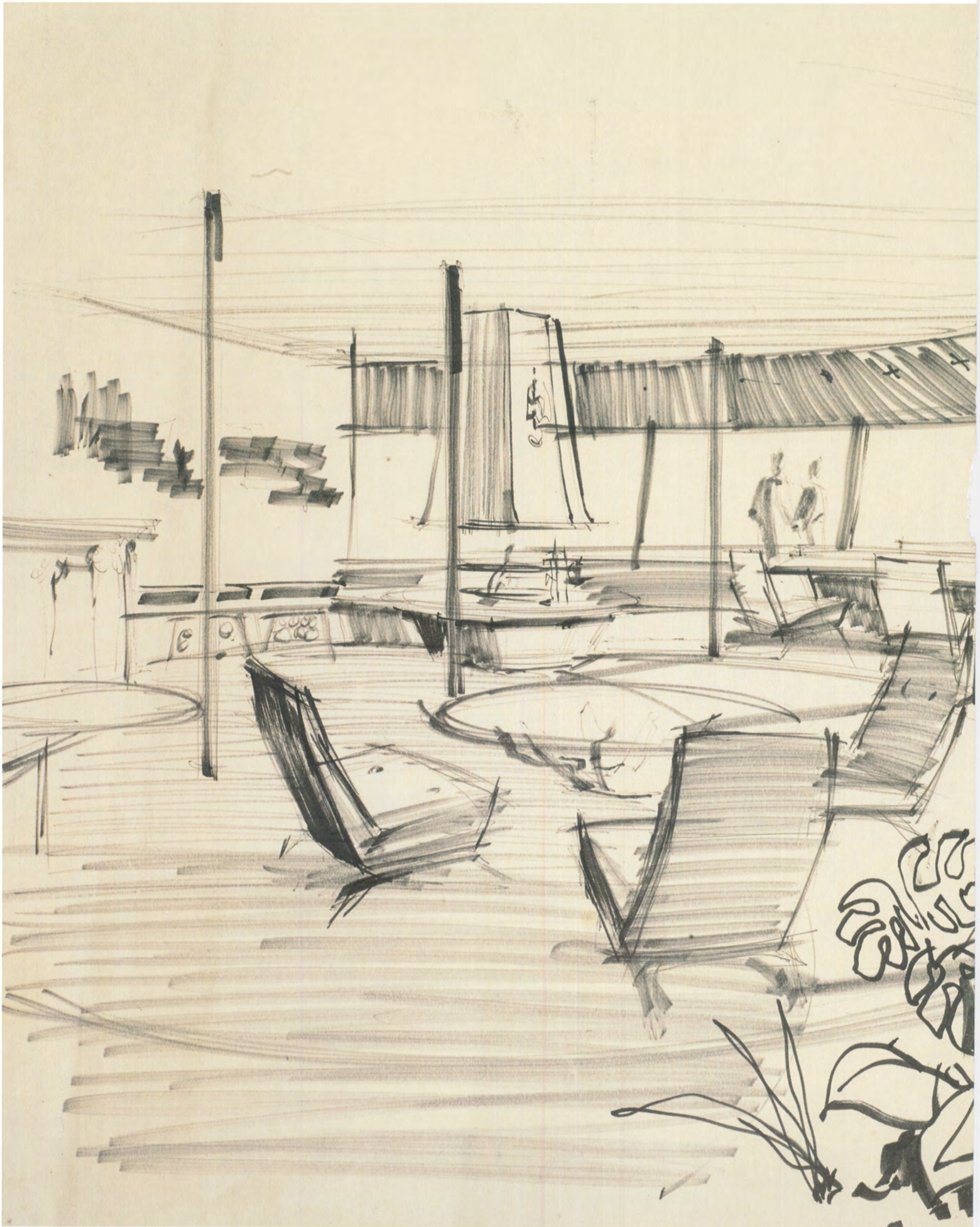


365a) Grumther looks off reacts and sends men on

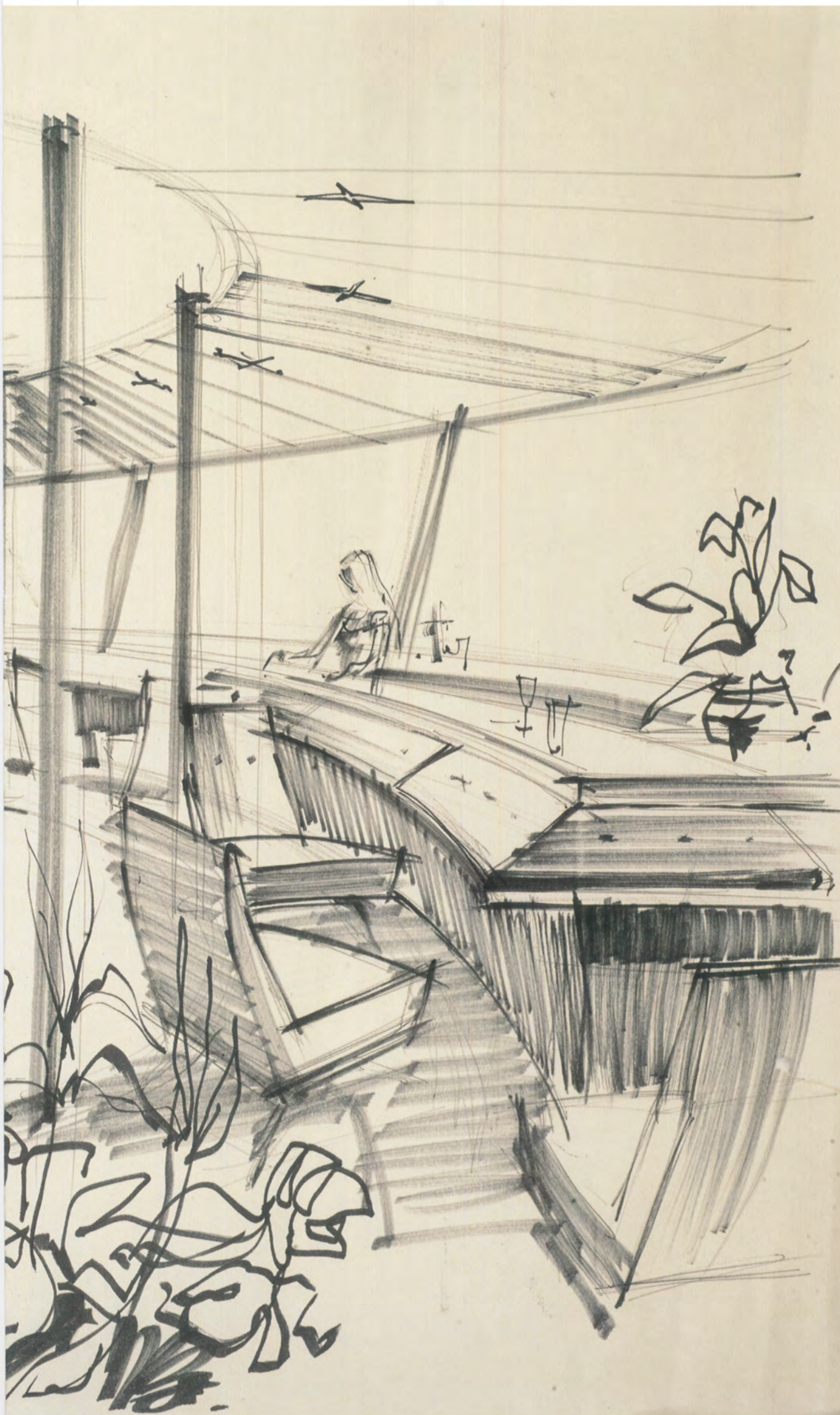


365aA Plate for Grumther looking off right.









#### ◀ INTERIOR BAR LIVING ROOM, PIZ GLORIA

BOND ART DEPARTMENT

Pencil, felt-tip pen on trace paper

The half-built ski resort was devoid of interior character, so Cain did not have to "undo" anything when planning the interior of Piz Gloria. However, Cain did have to come up with a solution to the ever-changing light from the building's 36 panoramic windows. Cameraman Michael Reed resolved the situation by covering the windows with dyed Perspex sheets to neutralize the light.





O.H.M.S





#### •• STATIC MATTE PAINTING OF ALPS

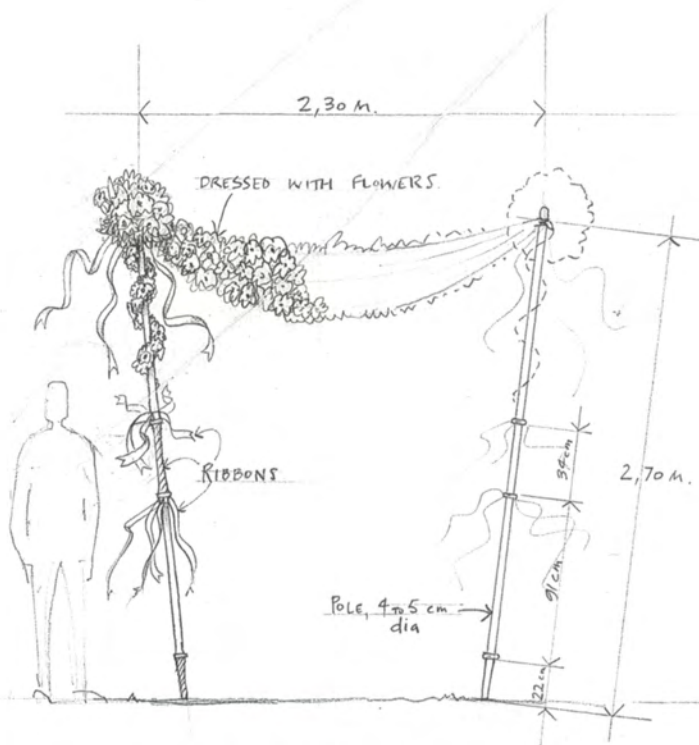
CLIFF CULLEY

Acrylic on glass

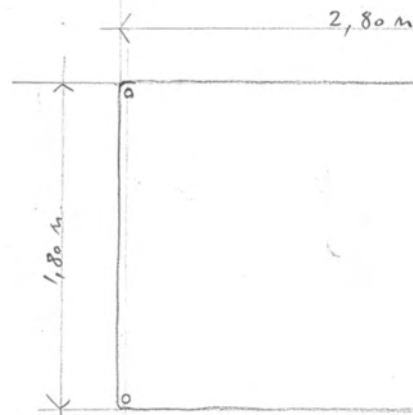
The matte filming process involves combining two or more image elements into a single final image. It was used before the days of CGI. Matte painter Cliff Culley could paint anamorphic images or, in the case of this matte painting, a squeezed version for later optical conversion to an anamorphic format. Anamorphic refers to intentionally distorting an image. Anamorphic format is the cinematography technique of shooting a widescreen picture on standard 35mm film or other visual recording media with a non-widescreen native aspect ratio. The painted alp background was used with live action of the dead agent Campbell hanging upside down, which was filmed in the studio. When Director Peter Hunt had arrived at the real location he had seen the frozen body of a climber hanging upside down swinging in the wind in the distance. No one could get to the body to cut it down. This gruesome sight later inspired Hunt to add the Campbell scene to *On Her Majesty's Secret Service*.



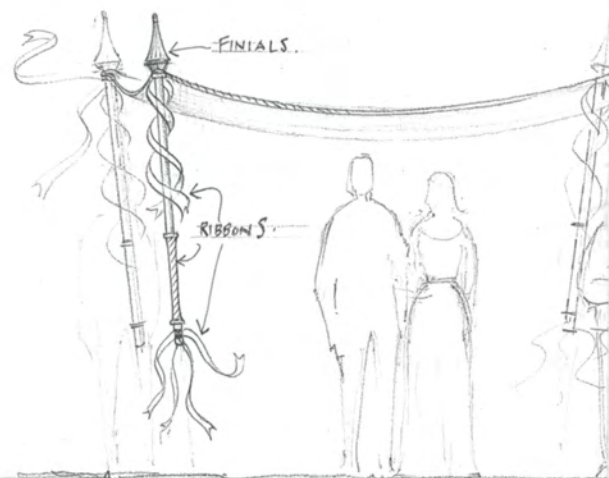
EON PRODUCTIONS LTD. "O.H.M.S.S." 15<sup>th</sup> APRIL '69.



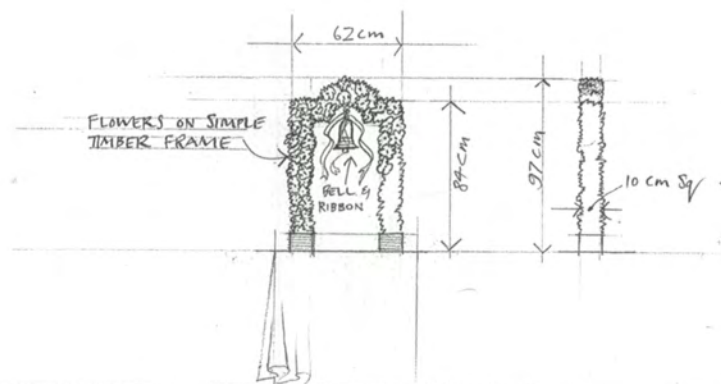
ELEVATION



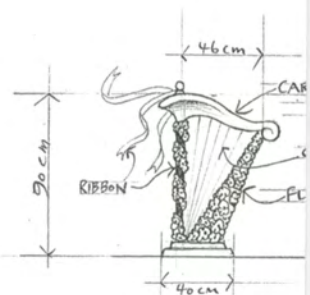
PLANO



ELEV N<sup>o</sup> (CANOPY FOR BRIDE & GROOM SUPPORTED BY 4 PERSONS.)

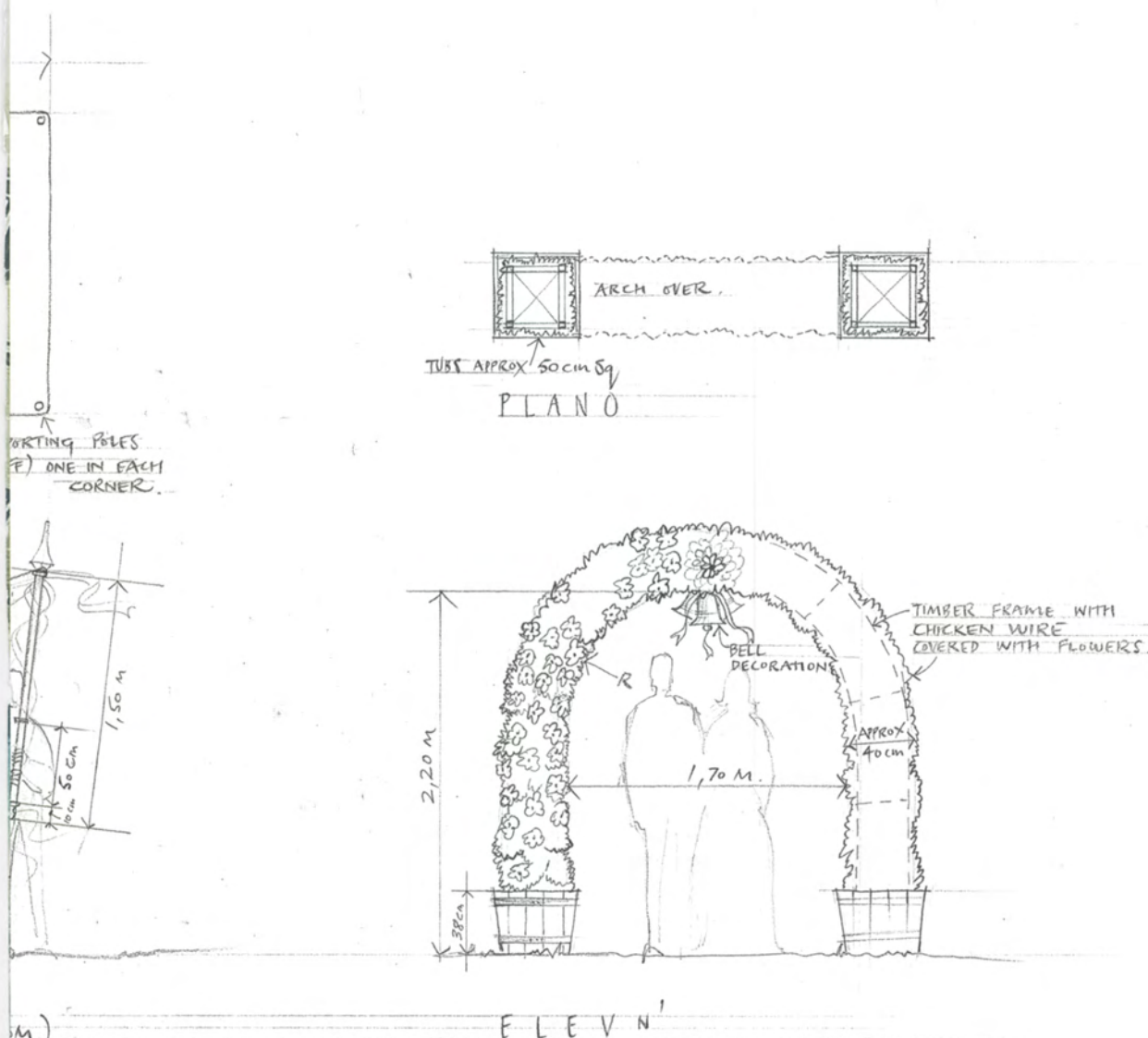


ELEV N<sup>o</sup> SIDE (TABLE DECORATION.)



ELEV N<sup>o</sup> 'HARP' TABLE DECORATION





SCALE  $\frac{1}{20}$  (ESCALA)

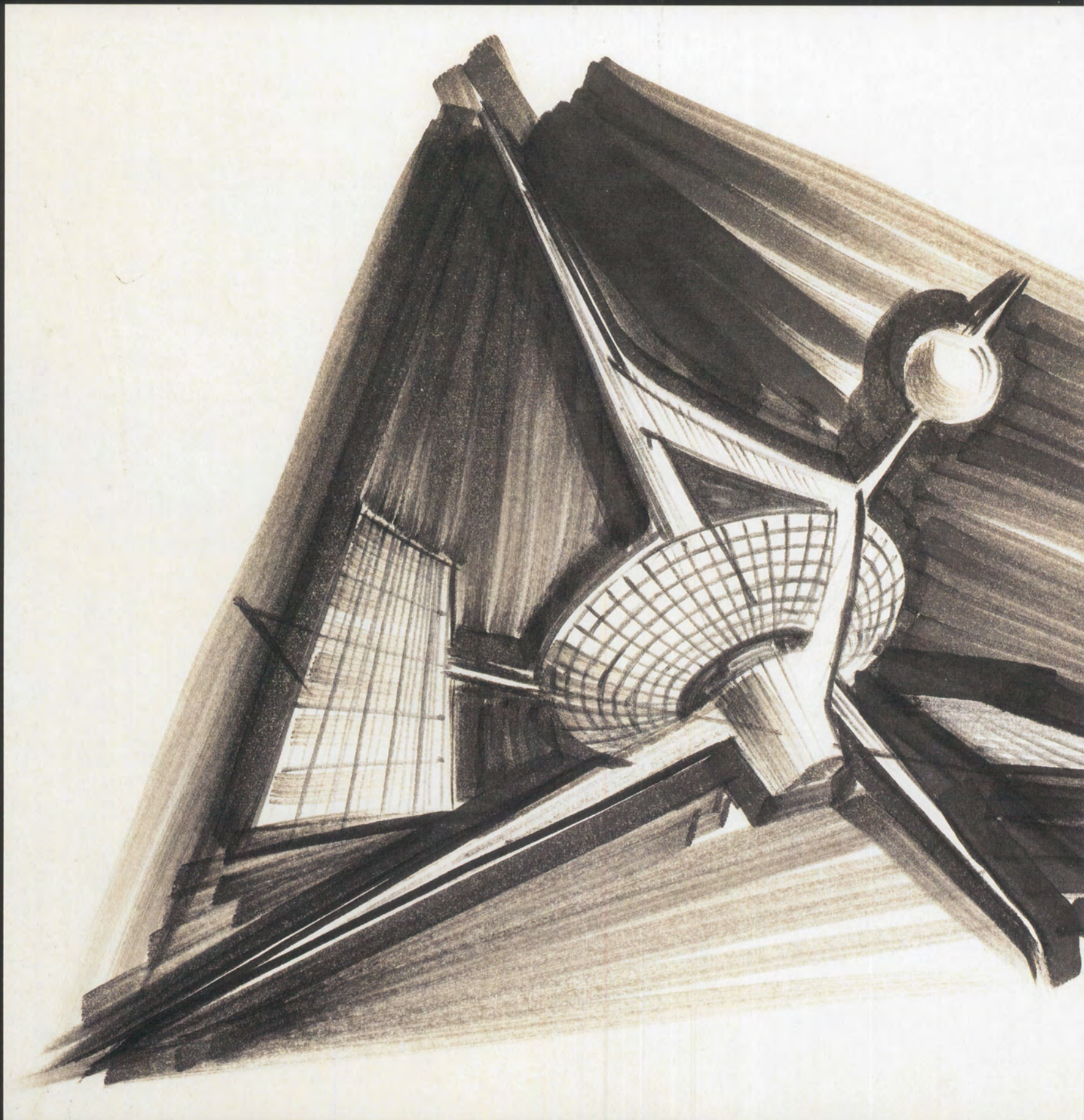
#### WEDDING FLOWER ELEVATIONS

PETER LAMONT

Pencil on trace paper

Peter Hunt wanted a "flower" theme to recur visually through the film, representing the unfolding love story between Bond and Tracy Di Vincenzo. Set Decorator Peter Lamont supplied a profusion of real flowers, including garlands of carnations strewn over Bond's Aston Martin, for the penultimate wedding scene. The film comes to a tragic end when the newlyweds pull over on an ocean-side road. Bond gets out of the car to remove the garlands and Irma Bunt and Blofeld kill Tracy in a drive-by shooting.





♦ SATELLITE

KEN ADAM

Felt-tip pen on paper

The collapsible diamond satellite superweapon design was a cross between a mobile and a radar dish.



# Diamonds Are Forever<sup>TM</sup>

## Forever Forever

(1971)

*I nearly had Ken Adam in tears because we wanted to use a really tacky looking suite for a scene between Bond and Tiffany Case.*

Guy Hamilton, Director

When George Lazenby announced that he was unavailable, the producers initially thought they would cast an American actor to replace him and shoot the next Bond film in the USA. As it turned out, David Picker at United Artists made a deal with Sean Connery to do one more Bond. The production shot for six weeks in Las Vegas, Palm Springs, and off-shore California. It then returned to Europe—to Pinewood Studios for the interiors, and to locations in Amsterdam, Holland, Frankfurt, Germany and the South of France.

After the comparatively serious tone of *On Her Majesty's Secret Service*, the producers decided to return to the winning formula of *Goldfinger*, and include more humor, more gadgets, and more larger-than-life set designs. Guy Hamilton, who directed *Goldfinger*, and *Goldfinger*'s Production Designer Ken Adam were brought back. The final script diverted from the original Fleming novel and included elements of a dream producer Cubby Broccoli had had about his old friend, the multi-millionaire recluse Howard Hughes, who owned most of Las Vegas. This friendship proved very helpful to the production and to Ken Adam, who thus had access to whatever location he wanted in Las Vegas.

Adam was not thrilled with the architecture of Las Vegas. However, he chose the most modern building he could find for the exterior of Willard Whyte's penthouse building and then doubled the height of it with a matte painting. At another hotel, he noted a new, state-of-the-art glass exterior elevator and thought that it would provide a good way for Bond to access the penthouse.

On a location recce in Palm Springs, Adam found the perfect house for Willard Whyte's desert retreat. The Arthur Elrod House designed by John Lautner has a 60-foot concrete dome that appears to float on vertical steel columns connected by clerestory windows.\* It also has an indoor/outdoor pool and real boulders integrated into the walls. Adam declared, "I couldn't have designed it better myself."

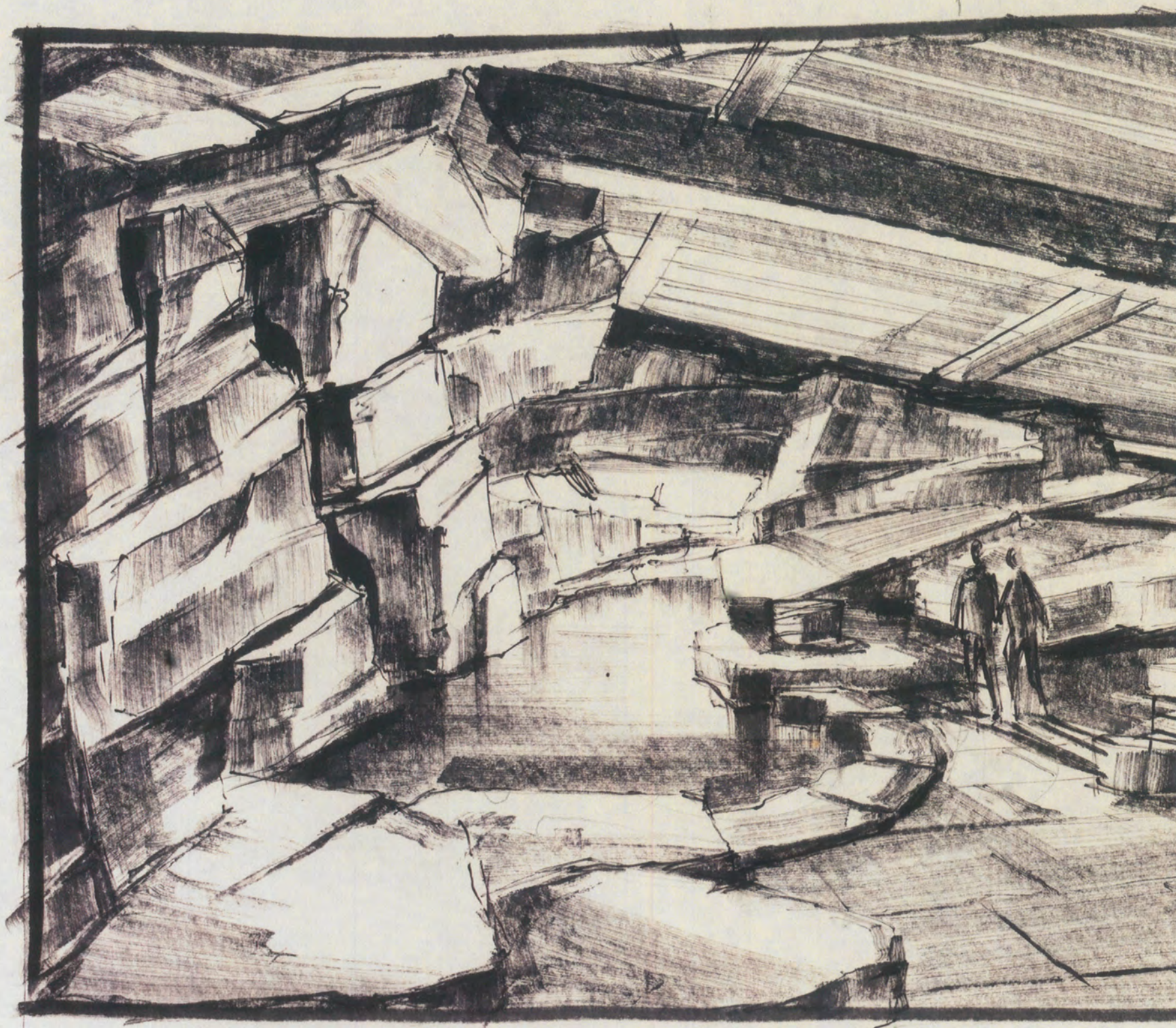
The plan was originally to shoot the whole film in the USA. Guy Hamilton wanted to use a kitsch Las Vegas suite for one of the interior scenes. Adam worried that people would think that *he* was responsible for the design. In the end, the interiors were shot at Pinewood and Adam got to do his own version of Las Vegas kitsch, which included an uncharacteristic, pink interior and a circular waterbed with tropical fish in a plexi-glass bed surround.

As with *Goldfinger*, Adam involved himself in vehicle design and hired the legendary Hollywood motor manufacturer George Barris to actualize Blofeld's bath-o-sub. Adam also designed the Moonbuggy for the simulated lunar landing set.

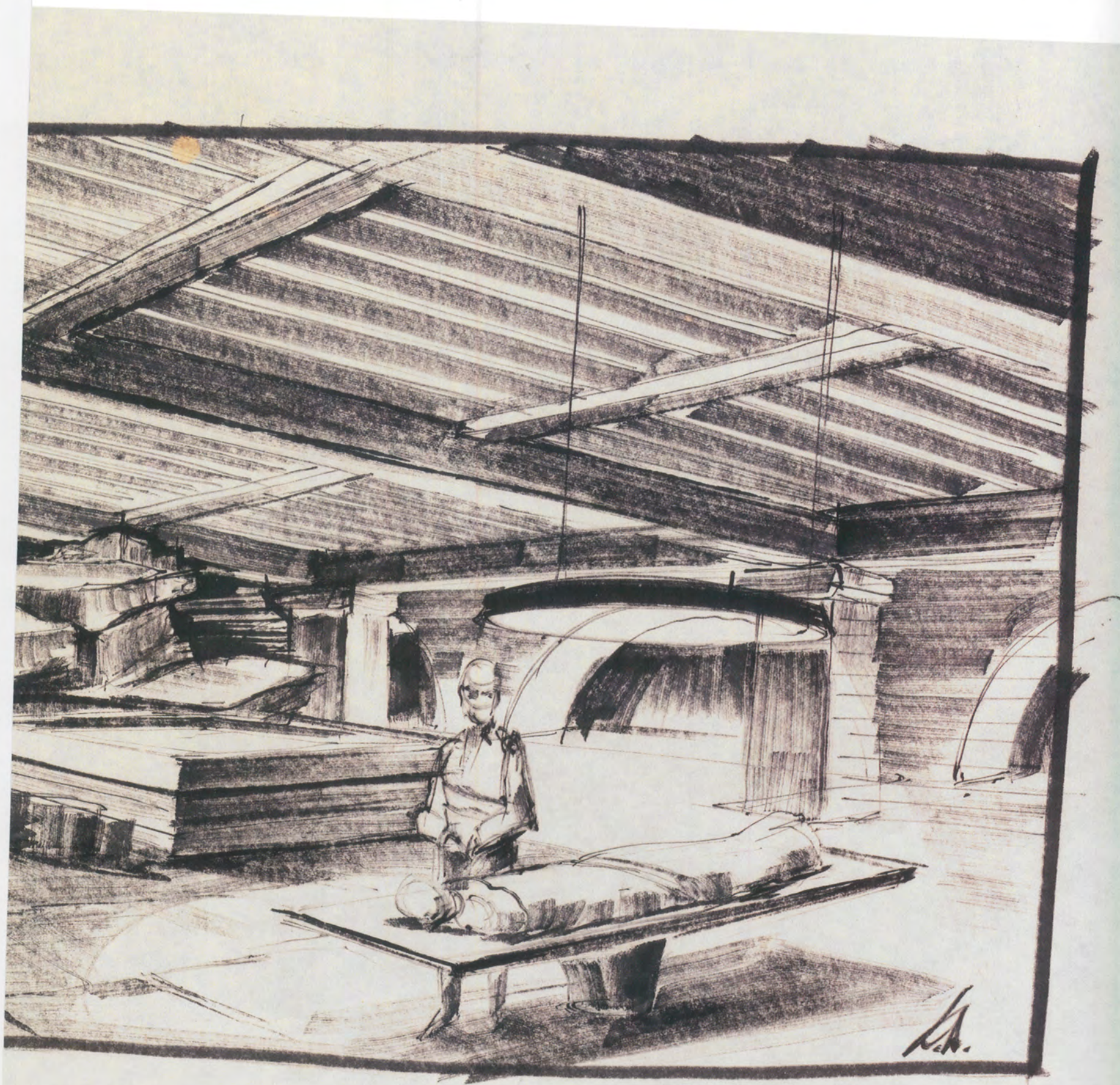
\*The Hidden Details of John Lautner's Incredible House by Bob Brisco, *Inhabitat* 3/24/2013











# **✦ BLOFELD'S LAB**

KEN ADAM

Felt-tip pen on paper

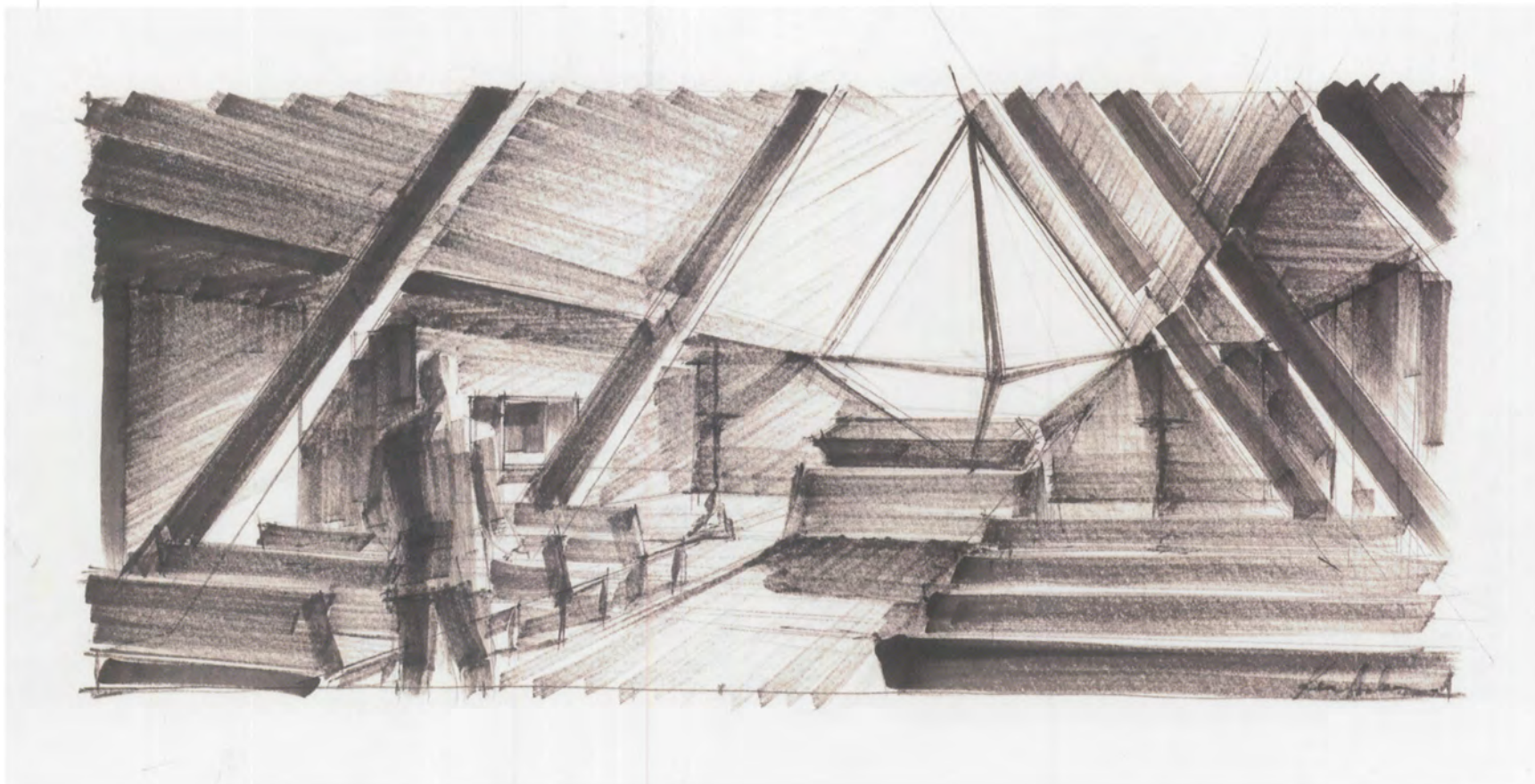
A signature Adam design with jagged stone walls, copper, and stainless steel equipment mixed with classical arches, icon alcoves, and wrought-iron candle stands.





MISS ST. JOHN  
AS 'TIFFANY' CH.#2-A  
INT. TIFFANY'S ART.  
ARRIVAL OF BOND ETC.  
'DIAMONDS ARE FOREVER'  
BROCOLLI/STEINMAN  
UNITED ARTISTS, 1971



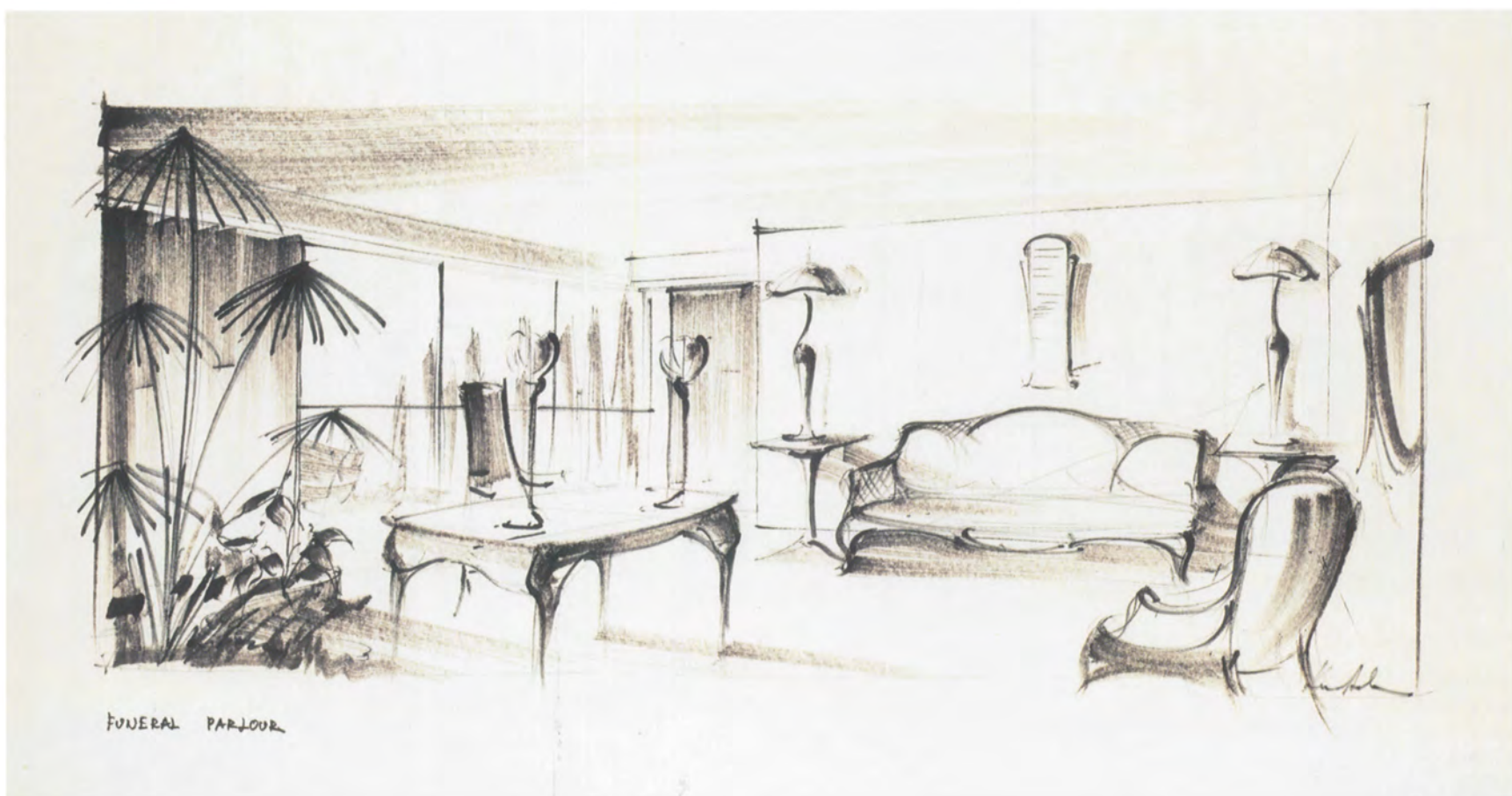


#### ✦ SLUMBER INC. CREMATORIUM

KEN ADAM

Felt-tip pen on paper

On his Las Vegas recce, Adam came across some spectacularly tacky mortuaries and decided to give his Slumber Inc. interiors extra panache by including a diamond-shaped, stained-glass window, Tiffany lamps, and pews upholstered in purple velvet.



#### ✦ TIFFANY CASE COSTUME DESIGN

DONFELD

Watercolor on paper

At this point in his career, Donfeld had two Oscar nominations under his belt for *Days of Wine And Roses* (1962) and *They Shoot Horses Don't They?* (1969). Tiffany Case wears this costume when she first meets Bond in her Amsterdam apartment.

#### ✦ FUNERAL PARLOUR

KEN ADAM

Felt-tip pen on paper

A "tongue in cheek" take on Las Vegas kitsch with an *art nouveau* motif interior.





OFFICE COMPLEX

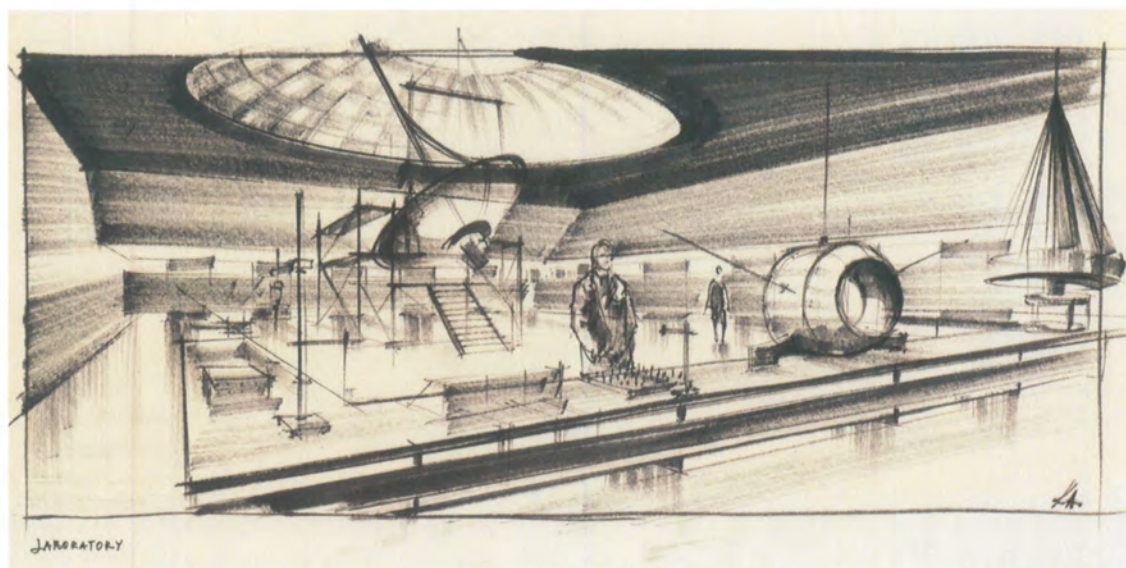
✦ INT. OFFICE WHYTE COMPLEX

KEN ADAM

Felt-tip pen on paper

This concept was intended to be from Bond's point of view when the lift stops on one of the floors of the Whyte Complex, but was unused in the end.



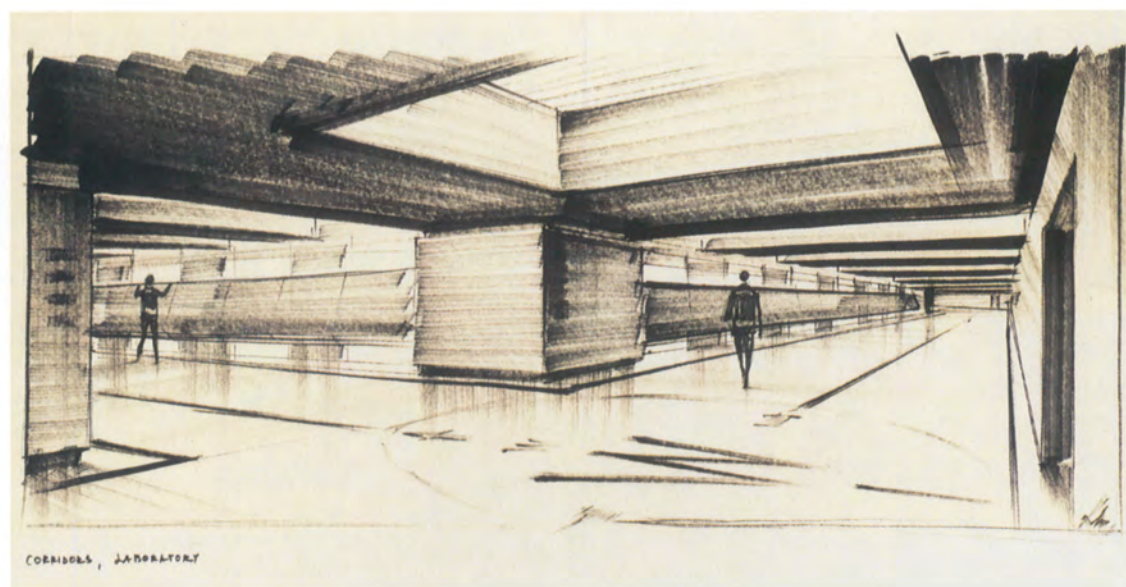


#### ✦ TECHTRONICS LAB

KEN ADAM

Felt-tip pen on paper

Large sets of sliding glass door panels embellished with aluminium were used for the walls. The Valley Tool Company in Uxbridge transformed ordinary scaffolding into sleek, modern, polished zinc lab dressing.



#### ✦ CORRIDOR, WW TECHTRONICS LAB COMPLEX

KEN ADAM

Felt-tip pen on paper

Corridor designs are as important as main interior set designs, and Adam gave them special attention. In many movies, corridors set up action sequences or surprises for the audience so they must look convincing.





## MOONSCAPE

### ✦ MOONSCAPE

KEN ADAM

Felt-tip pen on paper

Adam wanted to create a mood of absurdist reality for the moonscape.



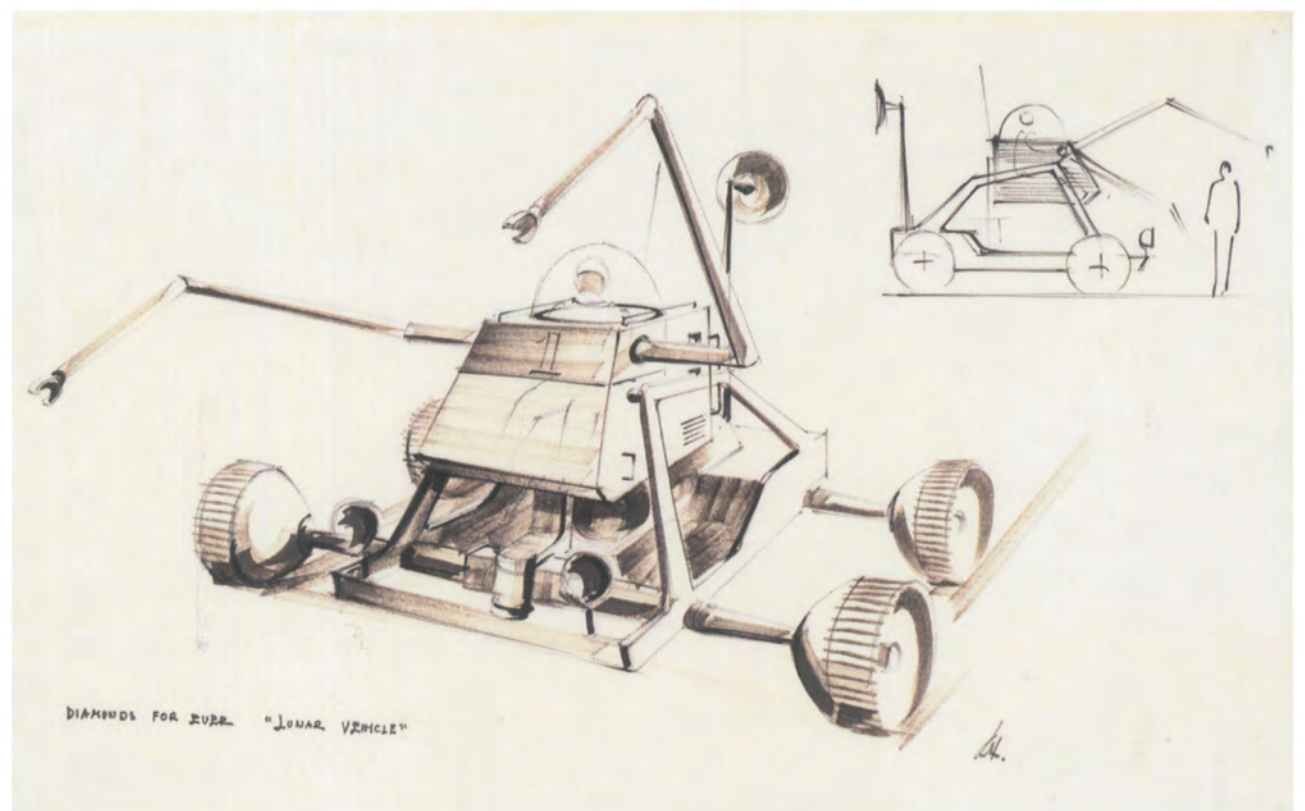


# LUNAR VEHICLE ↔

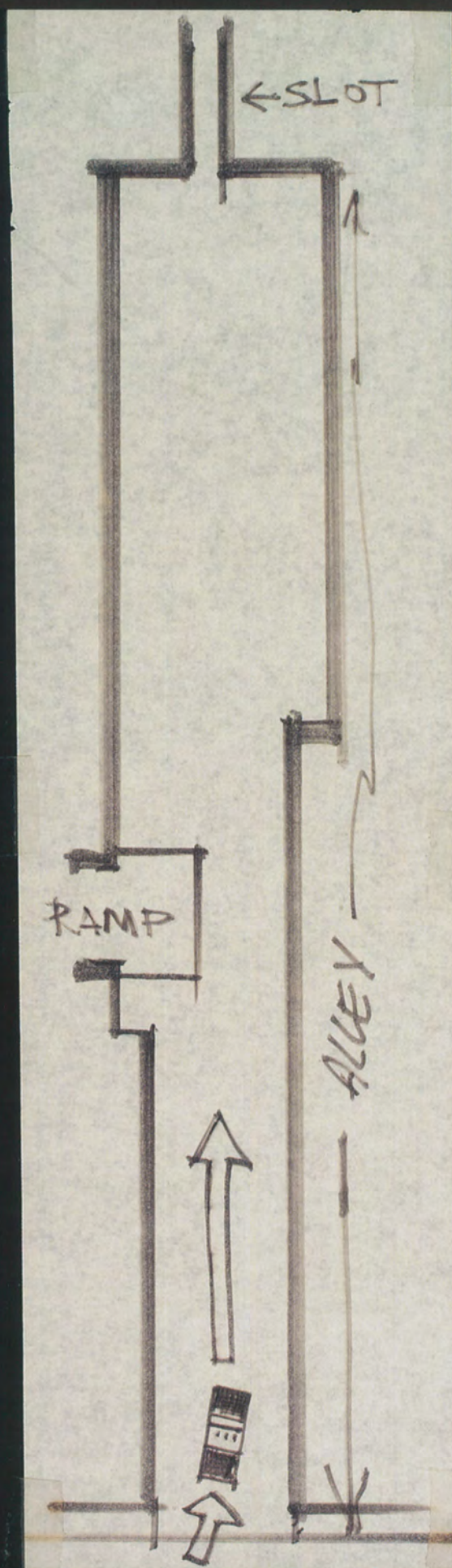
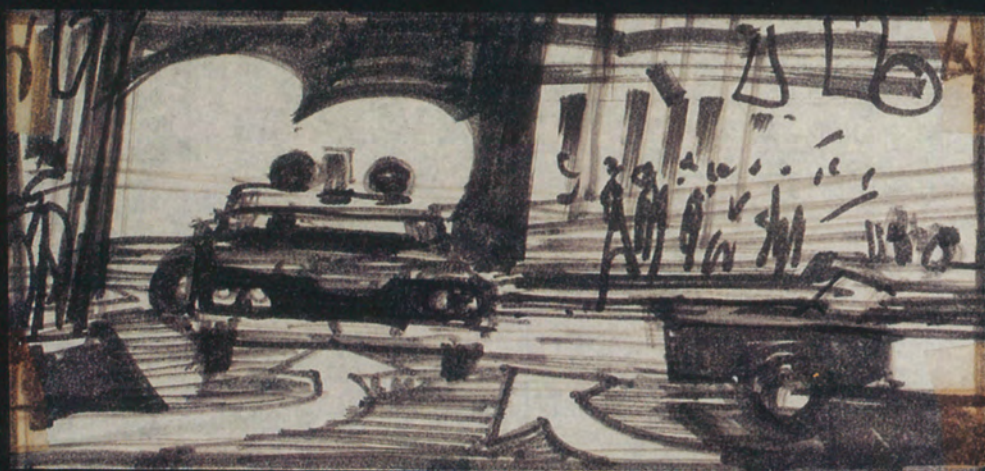
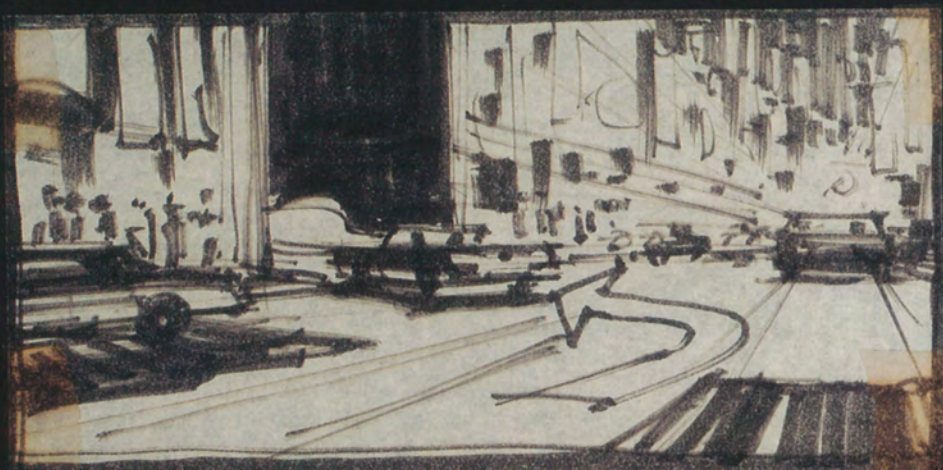
KEN ADAM

Felt-tip pen on paper

The lunar vehicle was loosely based on the real moon buggy design. The grotesque, flailing arms were added at the request of Director Guy Hamilton.







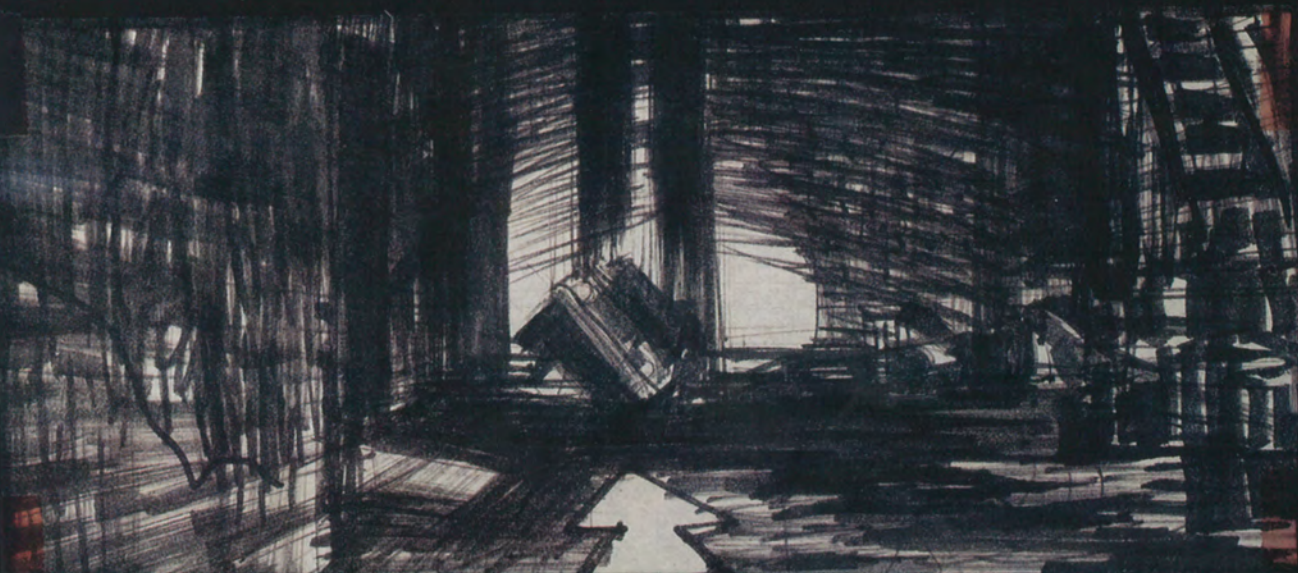
#### ALLEY CAR TILT SEQUENCE STORYBOARD

THOMAS J. WRIGHT

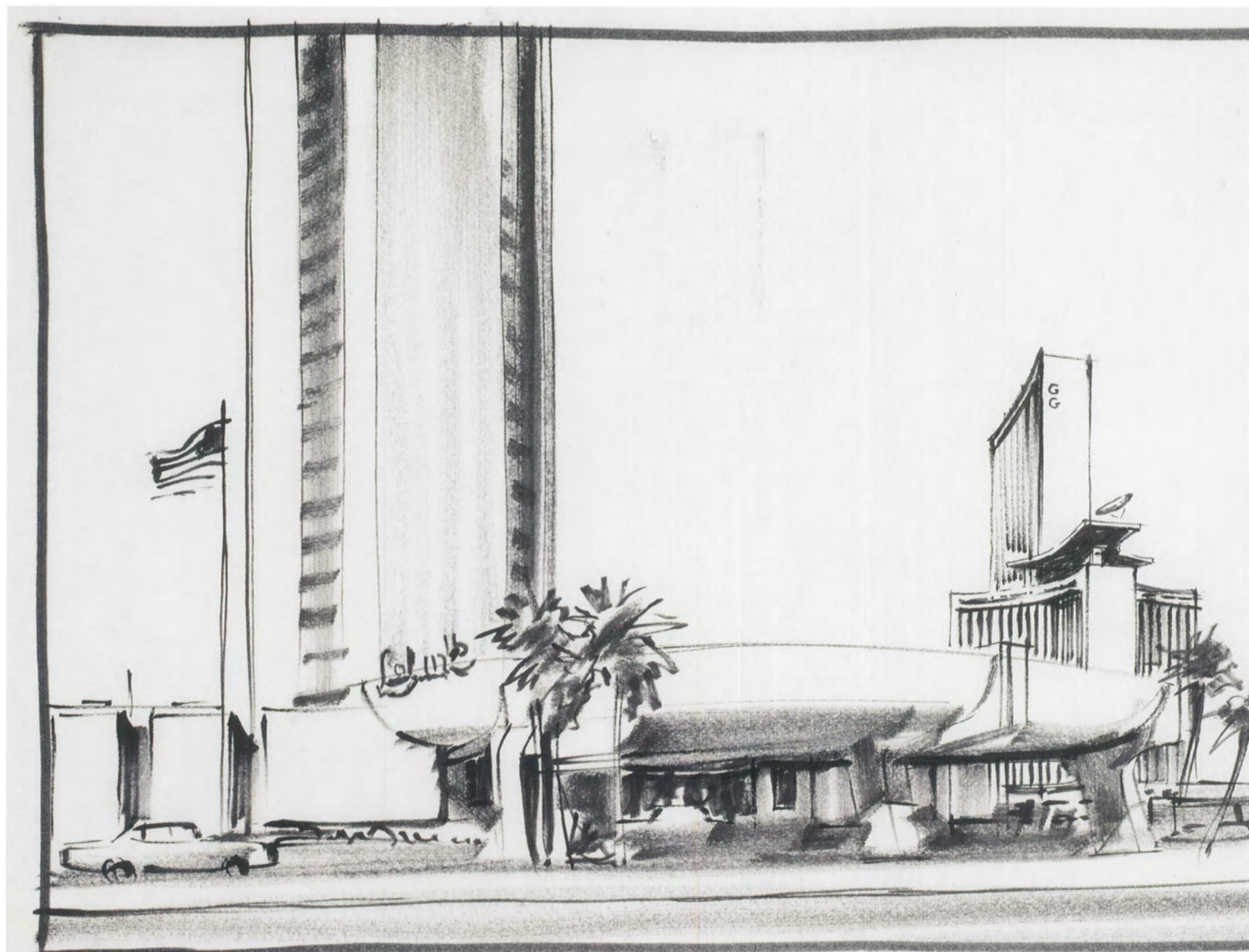
Felt-tip pen on paper mounted on black board

Adam thought highly of Wright's style. Wright, who went on to be a successful US TV producer/director, created multiple storyboards for 12 different sequences in the film. This one shows the most spectacular end stunt in the Las Vegas car chase, when Bond and Tiffany escape police by driving down a seemingly impossibly narrow alley.

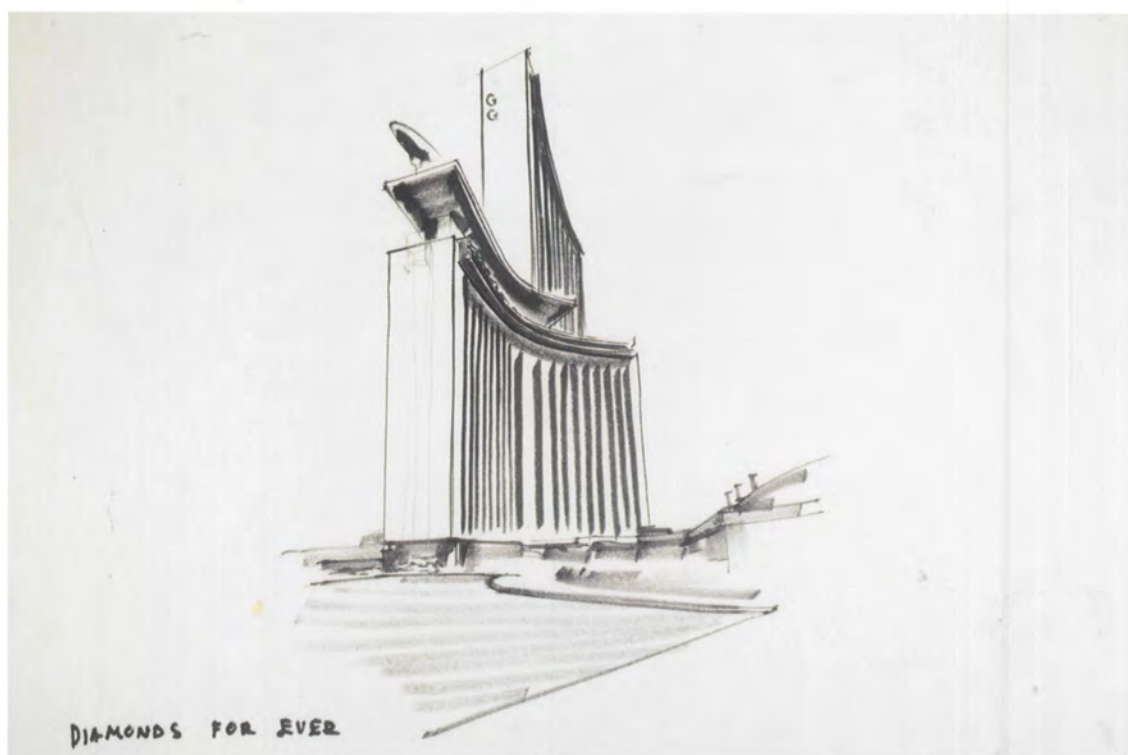








DIAMONDS FOR EVER "WHYTE HOUSE COMPLEX"



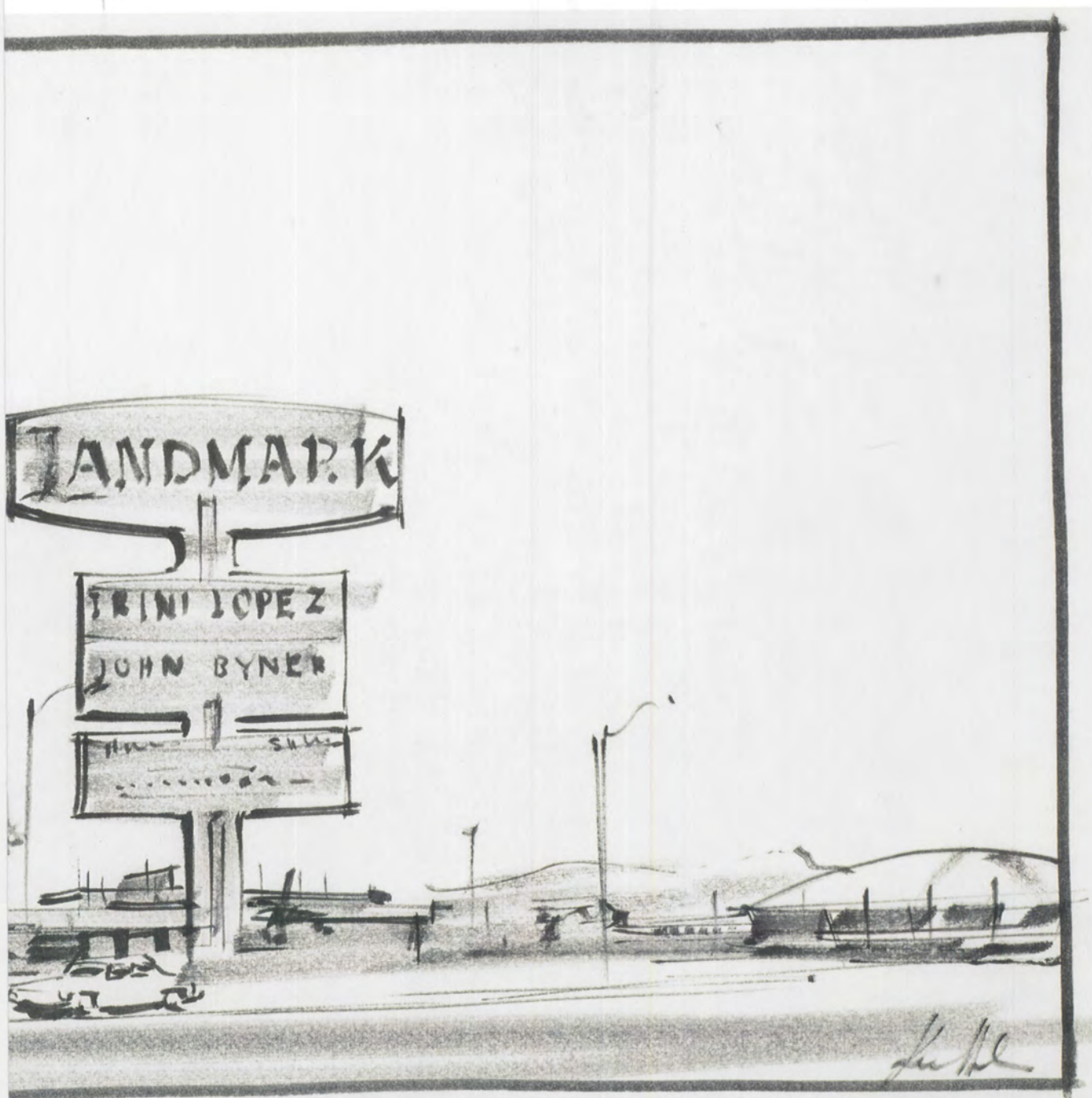
← WHYTE HOUSE COMPLEX

KEN ADAM

Felt-tip pen on paper

This concept bears the initials of the Willard Whyte character's original name, Gordon Graves.



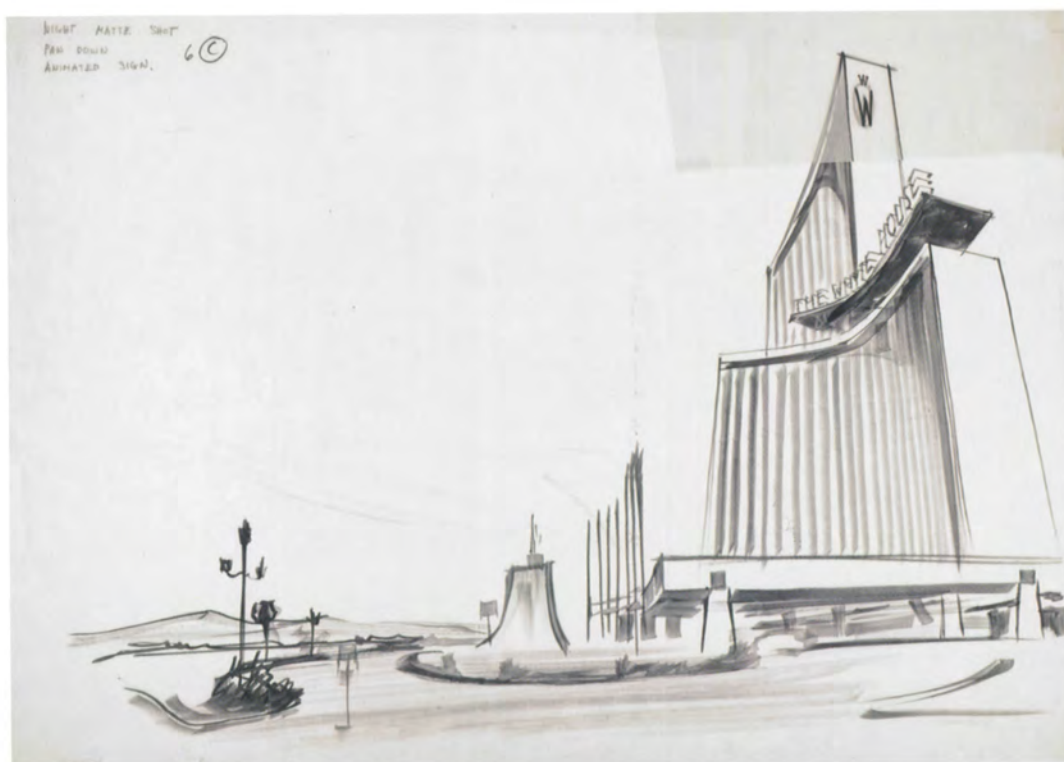


#### ◄◄ WHYTE HOUSE COMPLEX

KEN ADAM

Felt-tip pen on paper

Adam chose the most modern building he could find in Las Vegas, the Hilton Hotel, and then doubled its height. On film, this was achieved with a travelling matte shot executed by Albert Whitlock.



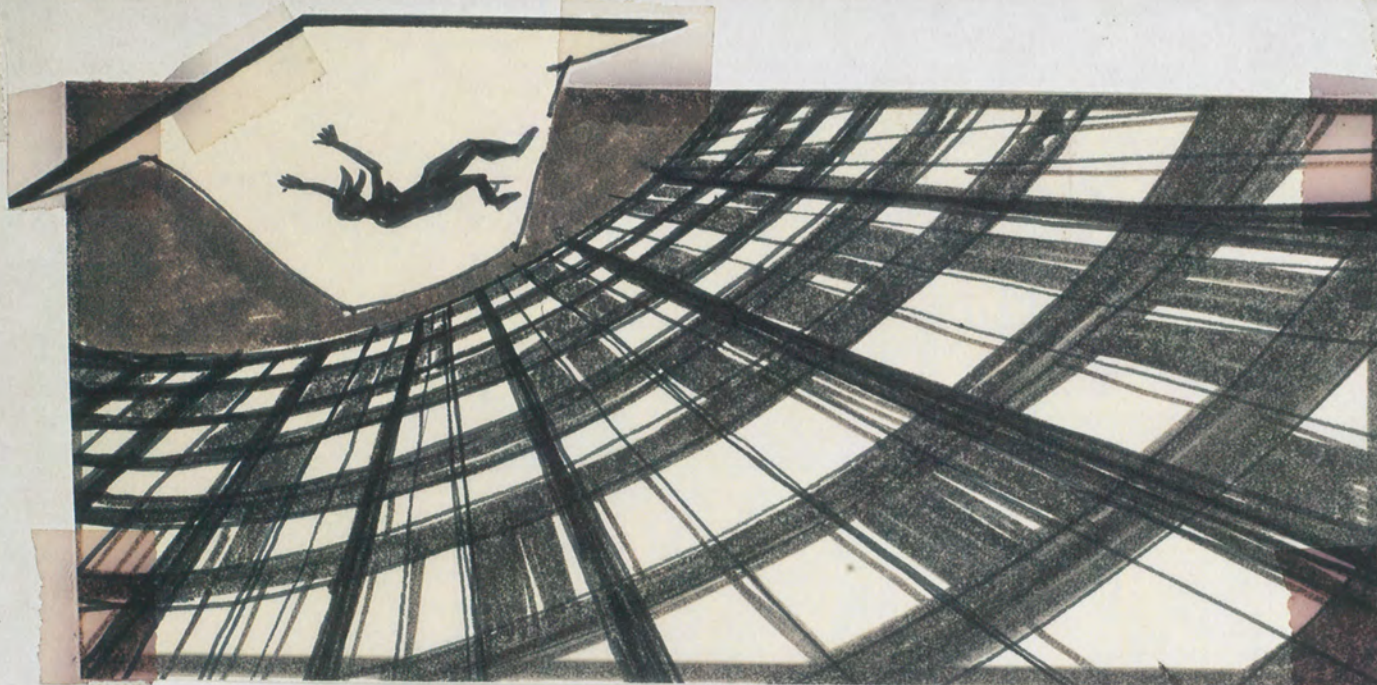
#### ◄◄ WHYTE HOUSE EXTERIOR

KEN ADAM

Felt-tip pen on paper with trace paper overlay

This original concept has Gordon Grant's initials on the top of the building but is corrected with a trace paper overlay to reflect the character's final screen name, Willard Whyte.



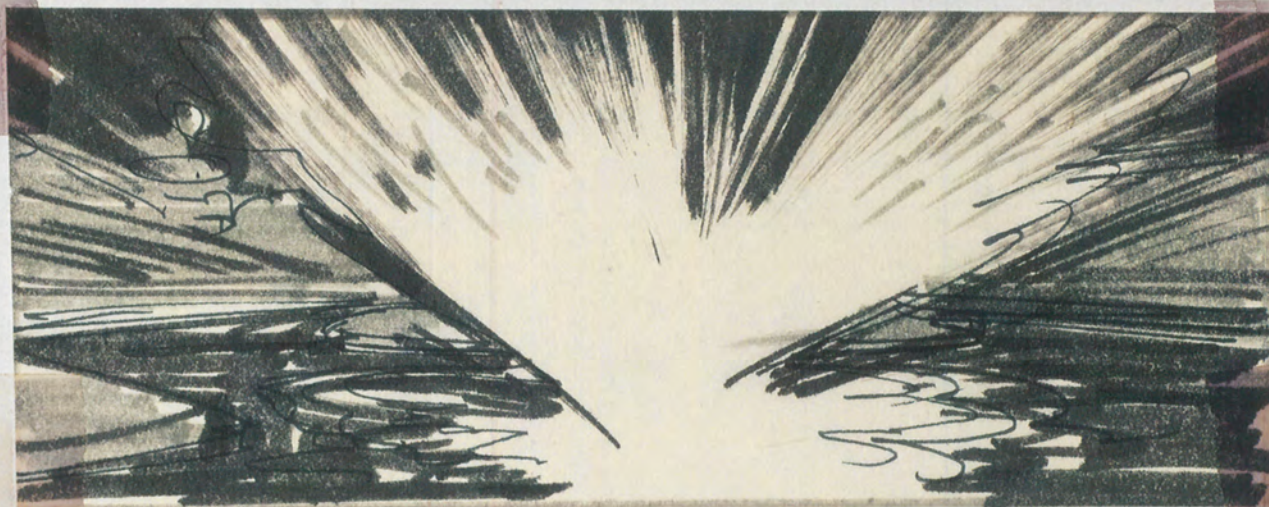


SHOOTING UP - PLENTY FALLS TOP  
FRAME -



SWIMMING POOL -





LOUD SPLASH - CARRY OVER TO CUT OF  
BOND ↓



INT SUITE: BOND -  
EXCELLENT SHOT, I MUST SAY -

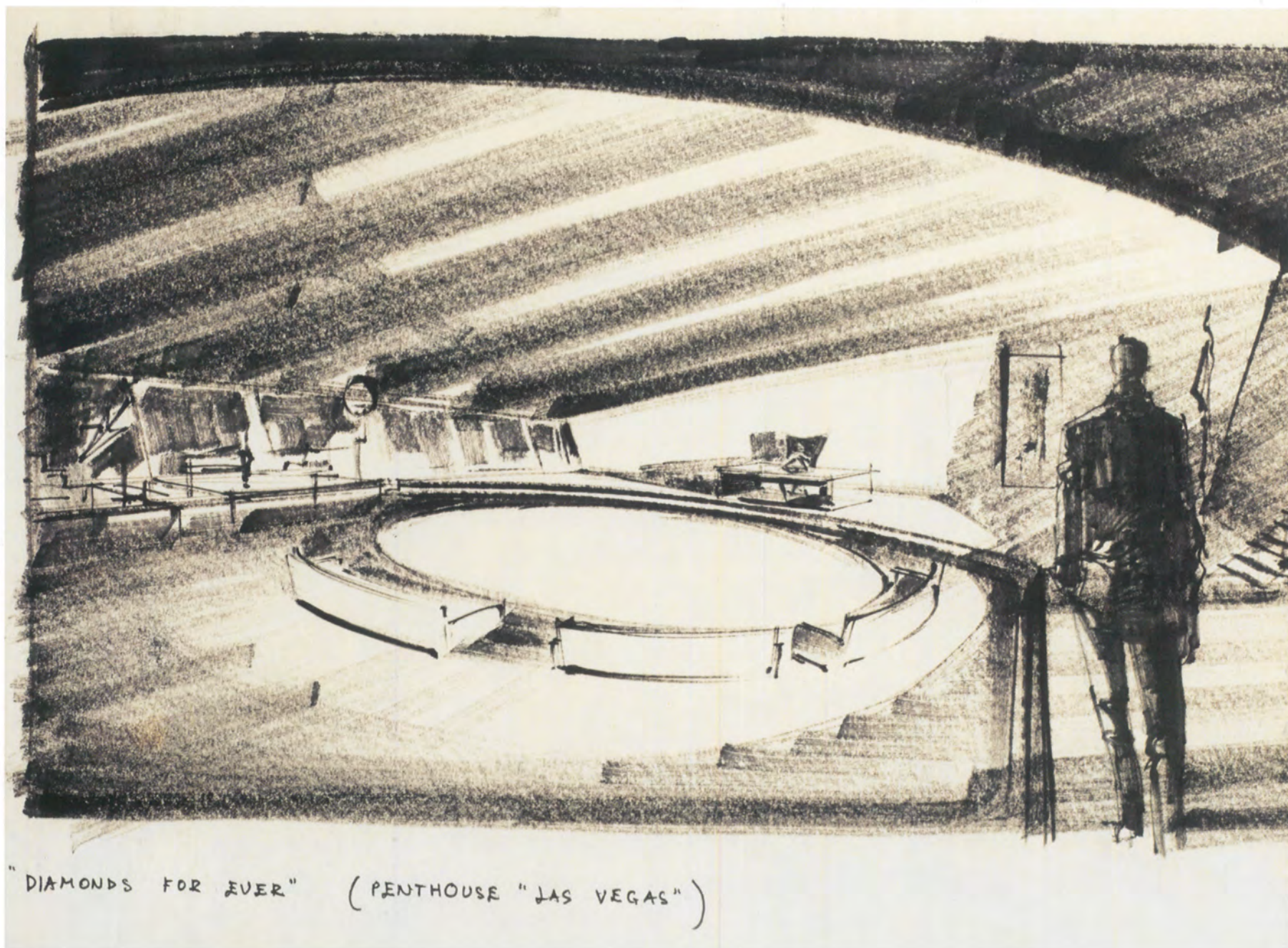
#### ★ PLENTY O'TOOLE'S FALL STORYBOARD

THOMAS J. WRIGHT

Felt-tip pen on paper mounted on black board

This storyboard charts the key frames in the scene in which gangsters throw casino hostess Plenty O'Toole from Bond's hotel room window and she fortuitously lands in the hotel pool.





✦ PENTHOUSE LAS VEGAS

KEN ADAM

Felt-tip pen on paper

The penthouse suite of reclusive billionaire industrialist Willard Whyte includes a stainless-steel staircase and a circular modern floor map. A combination of ultra-modern lamps and a 17th century refectory table deliberately contrast with the displays of futuristic ballistic missile exhibits (Apollo models on loan from the BBC).

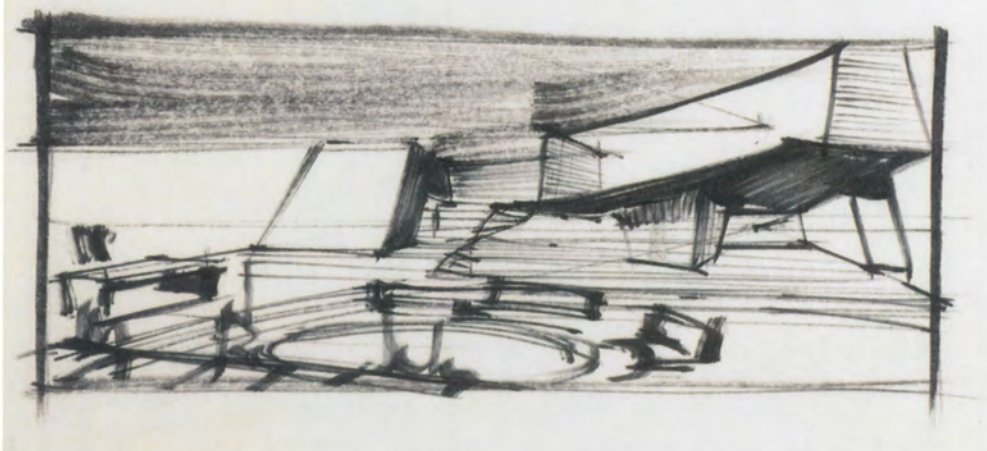
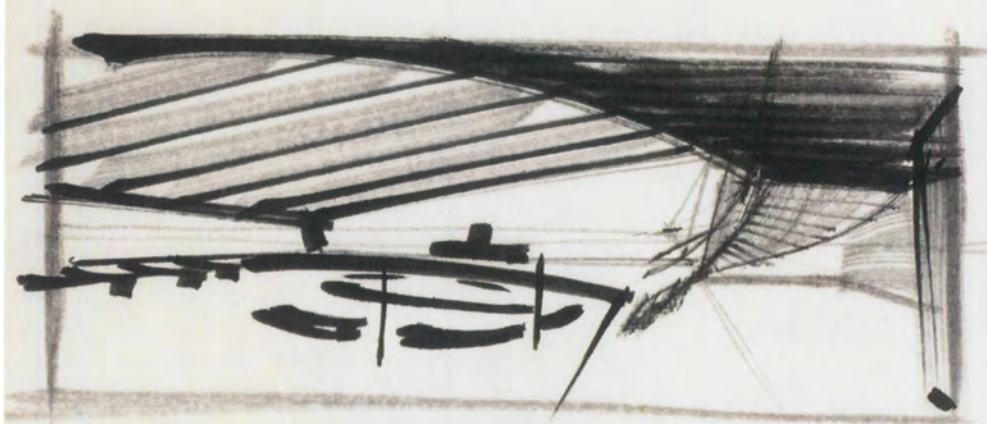
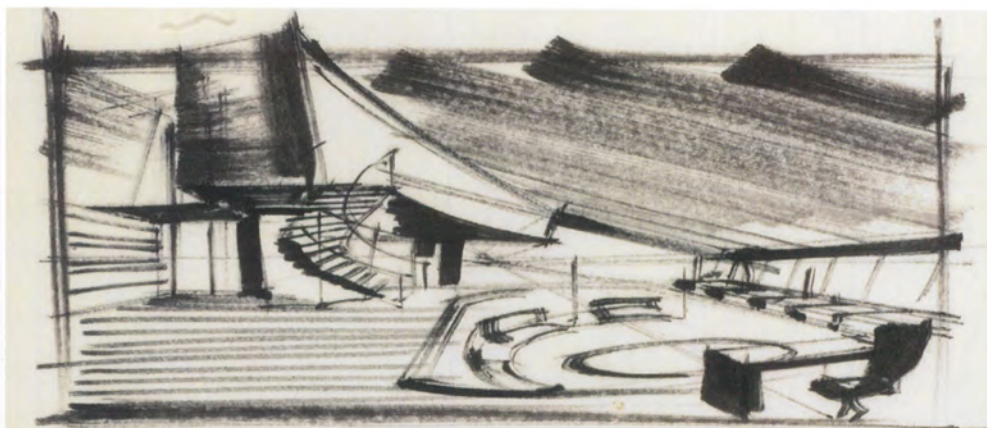




PENTHOUSE ROUGHS, LAS VEGAS ↔

KEN ADAM

Felt-tip pen on paper



BRIDAL SUITE, LAS VEGAS (next page) ↔

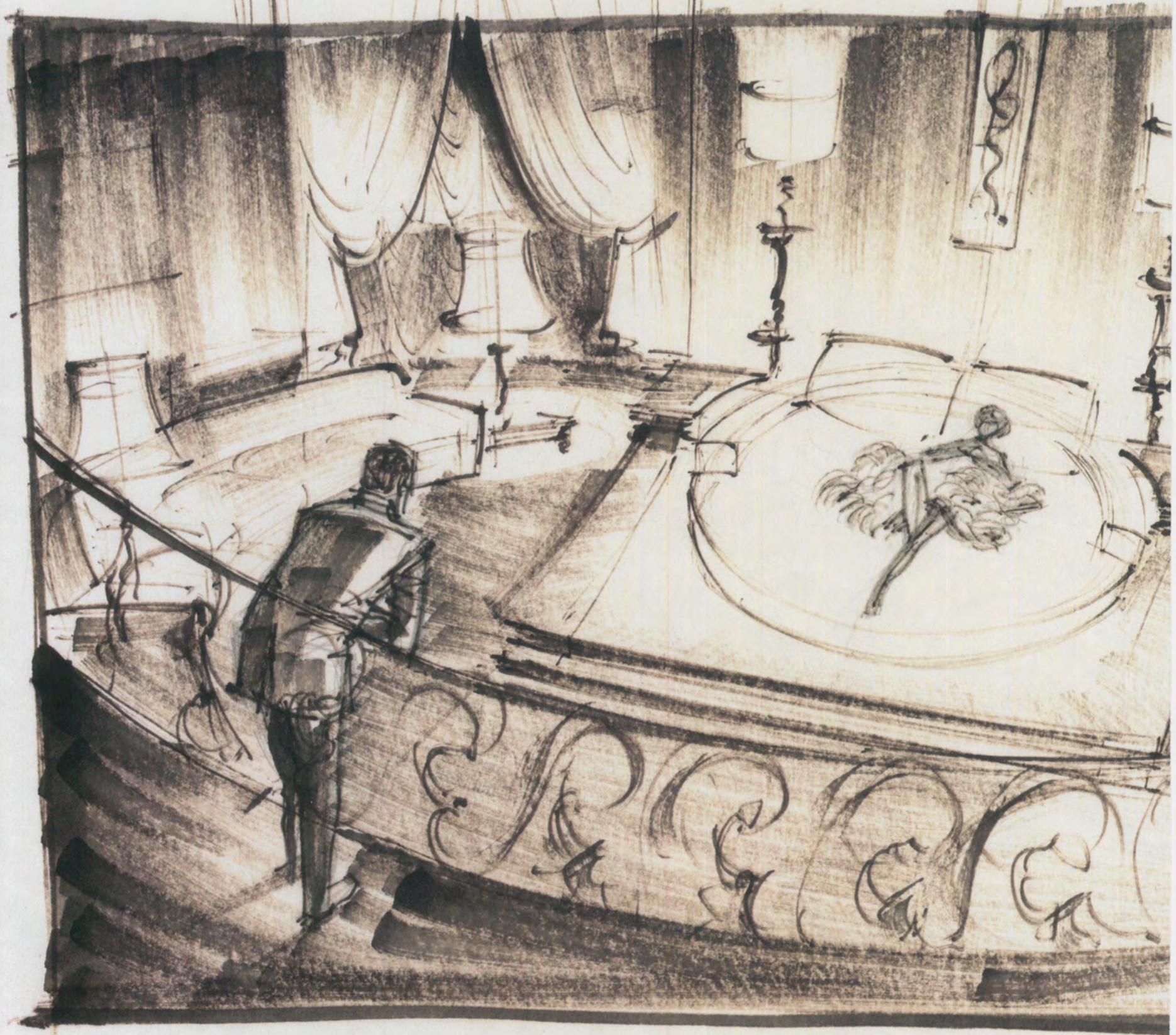
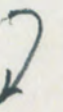
KEN ADAM

Felt-tip pen on paper

Adam's take on Las Vegas kitsch included a circular staircase and a massive crystal chandelier in the bridal suite. Cubby Broccoli wanted to feature a waterbed, which were just becoming popular at this time. Adam made a circular 7 x 6-foot bed; the "Goldfish" noted on the concept changed to tropical fish, many of which died when a prop man turned off the heating overnight. They had to thread the dead fish through the specially made tanks on wires.



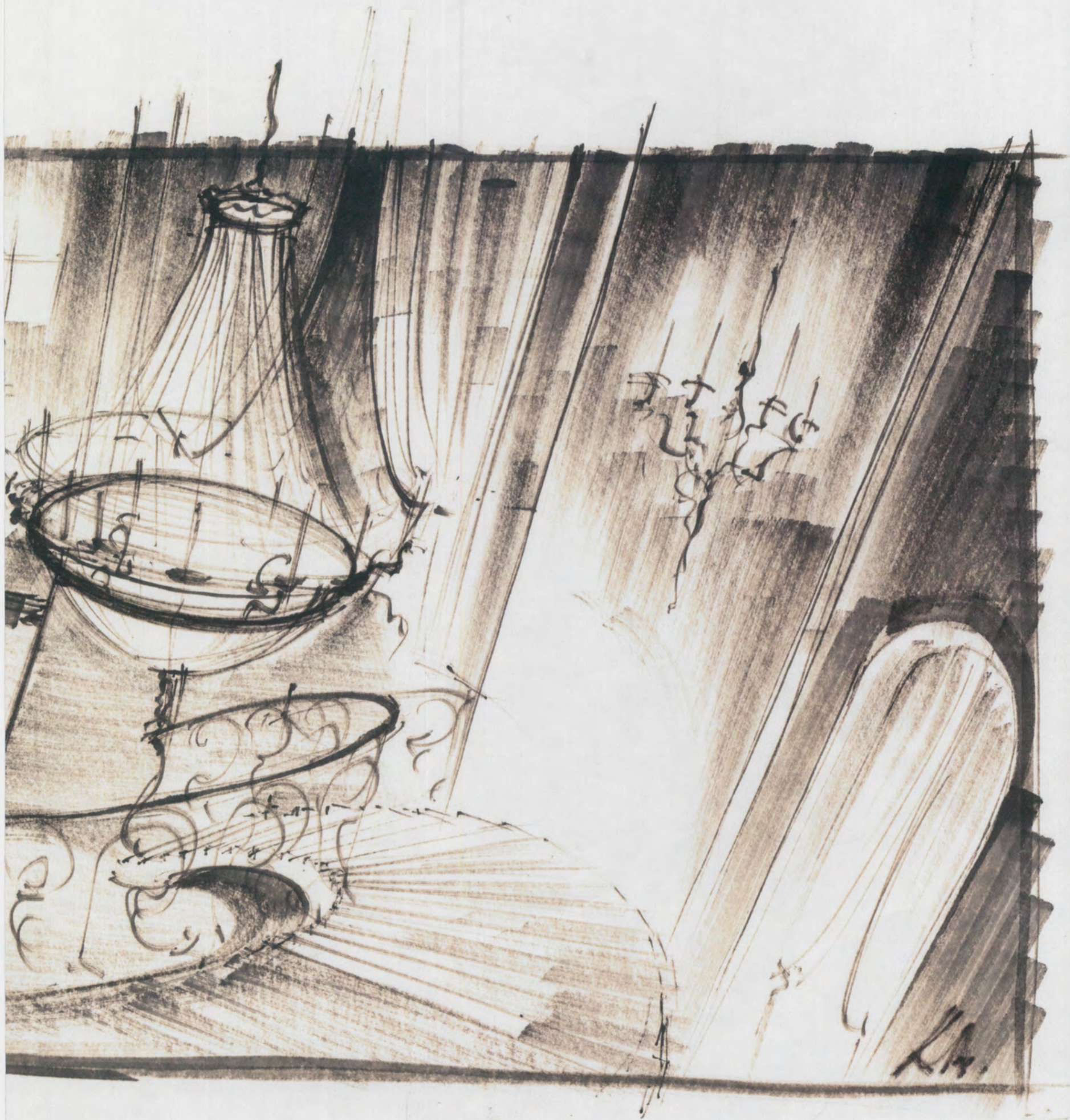
WATER BED WITH  
GOLD FISH



"DIAMONDS FOR EVER"

(BRIDAL SUITE "LAS VEGAS")









✦ INTERIOR FILLET OF SOUL, NEW ORLEANS

SYD CAIN

Watercolor and poster paint

The interior of the Fillet of Soul restaurant features twice in the film. First in Harlem, where Bond disappears behind a revolving wall, and later in New Orleans when the table he is sitting at drops through the floor into a secret room where Solitaire, Kananga, and Tee Hee are waiting. The interior color themes, red brick walls, and pillars are in both but the set dressing changes to match the location. The New Orleans interior features a stage and the Harlem interior features a pool table and pinball machines.



# LIVE AND LET DIE™

(1973)

*Never a dull moment working on a James Bond film, I can tell you!*

Syd Cain, Supervising Art Director

Roger Moore was Cubby Broccoli's first choice to be the new James Bond. Having been considered twice before but unavailable, this time Moore made sure he could say "Yes!"

The producers felt a new approach to the series was required. They decided on a gritty, street-wise plot, involving drug smuggling and a largely African-American cast, following the current trend for Blaxploitation films. The film's locations would primarily be New York City, New Orleans, and the Caribbean. Guy Hamilton returned as Director, his third Bond assignment. Ken Adam was unavailable, so Syd Cain returned as Supervising Art Director, bringing with him Robert Laing and Julie Harris from his team on Alfred Hitchcock's *Frenzy* (1972). Making his sixth Bond outing was Peter Lamont as Co-Art Director with Laing.

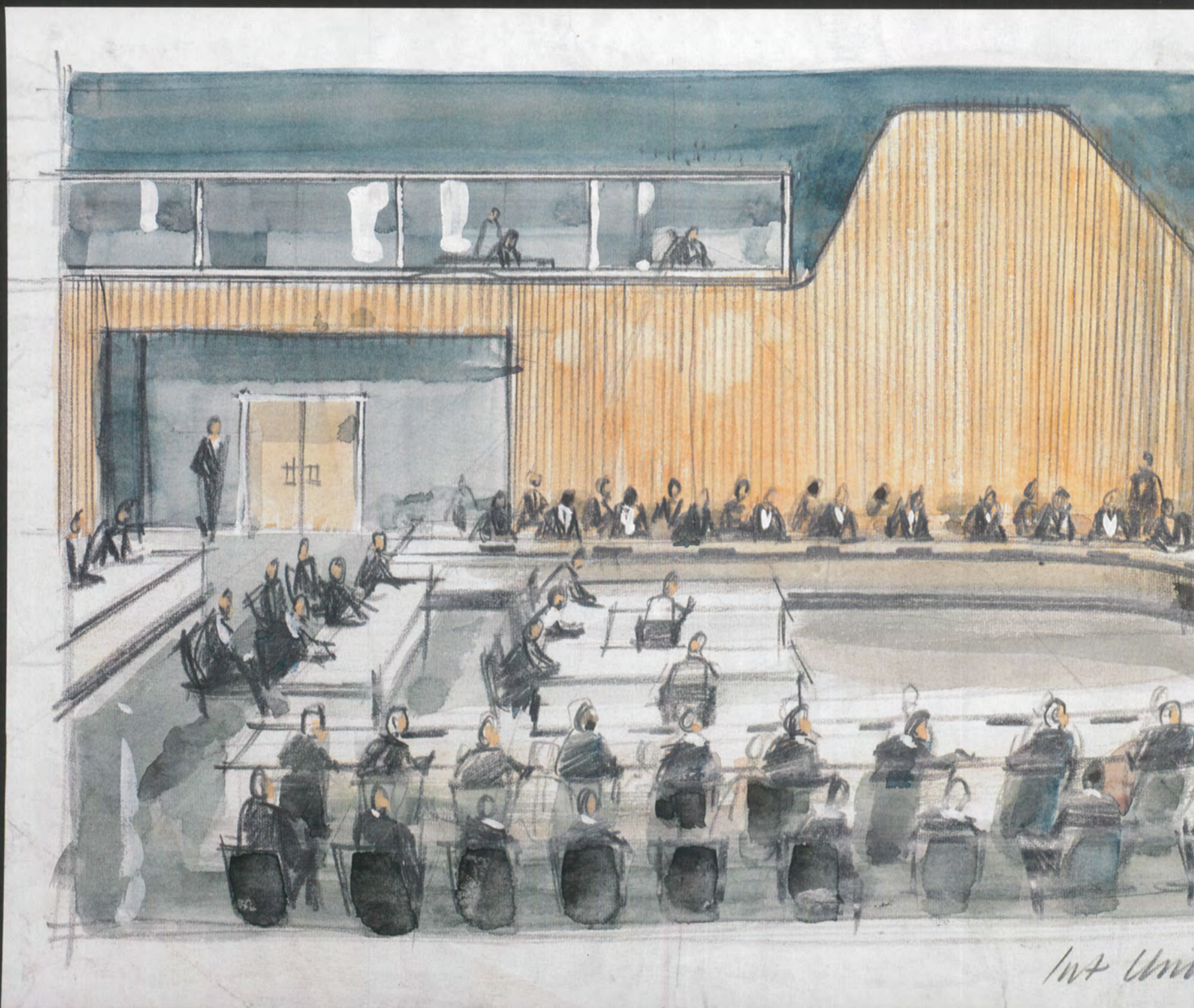
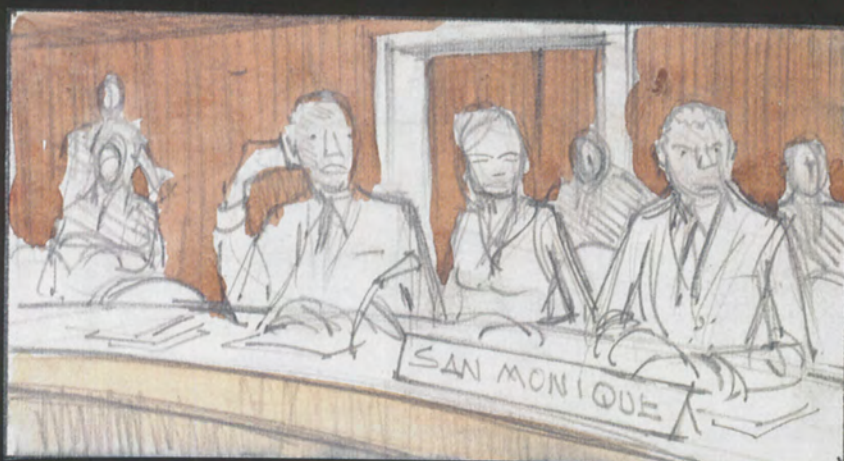
Harlem in the early 1970s was known to be dangerous territory for outsiders, so Cubby Broccoli hired local bodyguards to look after Cain and his team. These bodyguards proved vital to Cain gaining access to locations that inspired his *Fillet of Soul* restaurant sets.

*Live and Let Die* required 28 sets, most of which were built at Pinewood Studios. They included the interior of the UN building, Bond's living room and kitchen, Kananga's extensive cave lair, and the interior of the train for the final fight sequence between Bond and Tee Hee. Kananga's lair was the largest set and featured a typical Bond villain interior with jagged stone walls, stainless steel sliding doors, a futuristic looking monorail, and, of course, a shark pool.

*Live And Let Die* outdid *Diamonds Are Forever* at the box office. Moore had made the character his own and would become the definitive Bond for a new generation of filmgoers.









◄◄ INTERIOR, UNITED NATIONS

ROBERT W. LAING

Pen, pencil, and watercolor



◄◄ INT. SAN MONIQUE EMBASSY, MAIN OFFICE

ROBERT W. LAING

Pen, pencil, and watercolor

◄◄ INTERIOR UNITED NATIONS

Robert W. Laing

Pen, pencil, and watercolor

Because the UN was not in session, the recce team was allowed inside to take reference photos, making this set very realistic. The crew also found the ground plans that some electricians had left behind, which proved useful.





INT San Mon





↔ INT. SAN MONIQUE EMBASSY  
BEDROOM

ROBERT W. LAING  
Watercolor and pencil

Although Solitaire transforms herself in elaborate costumes when she is reading tarot cards in her occult room, she never dons an Afro wig like the one featured in this early concept.





#### ✦ BOND'S LIVING ROOM

ROBERT W. LAING  
Watercolor

This is only the second time in eight Bond films that we have seen inside Bond's living space. The first time is in *Dr. No* when Bond discovers Sylvia Trench in his apartment, practicing her

putting skills clad only in one of Bond's shirts. Production Designer Ken Adam gave little away about Bond's personality in this scene. His apartment has the conventional décor of an English gentleman—antique furniture, vintage car prints, a portrait of a lady in oils, with a television set the only modern item. In *Live In Let Die*, however, Bond's apartment features oriental rugs, a bedroom on an elevated level, and a modern kitchen with an elaborate cappuccino machine.





INT. BONDS LIVING R.M.





The Lovers VI





← TAROT CARD DESIGNS

FERGUS HALL

Acrylic on wood blocks

Fergus Hall, a Scottish painter and teacher, was commissioned to design original tarot cards, which were later produced as licensed merchandise.





#### ✦ SOLITAIRE COSTUME CONCEPT

JULIE HARRIS

Watercolor and pen

Oscar®-winning Costume Designer Julie Harris had worked on the non-EON Bond film, *Casino Royale* (1967). She designed two distinct styles for the character of Solitaire: A demure feminine style in whites and pastel colours when she wasn't in "psychic" mode, and a more flamboyant style using fiery coloured fabrics, like the crepe depicted here, when she was reading her tarot cards. Solitaire wears a costume similar to this beneath her bejewelled cloak and headdress in her occult room.

#### CABARET PERFORMER COSTUME CONCEPT ✦

Julie Harris

Mixed media

Although this concept is titled "Solitaire," it is an initial concept for the cabaret performer (played by singer and actress B. J. Arnau) in the New Orleans Fillet of Soul scene. The final costume is similar to this, made with eye-catching, shimmering sequin stripes that distracts Bond just before he unexpectedly disappears through a trapdoor into Mr. Big's underground room.



"Live & Let Die"

Solitaire.

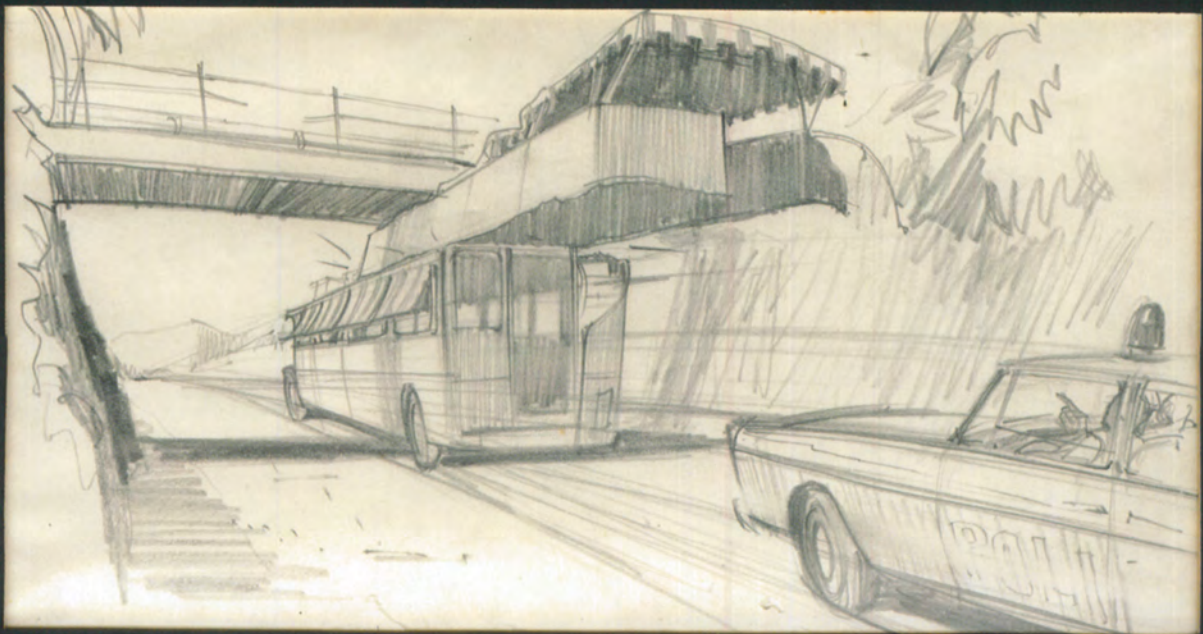
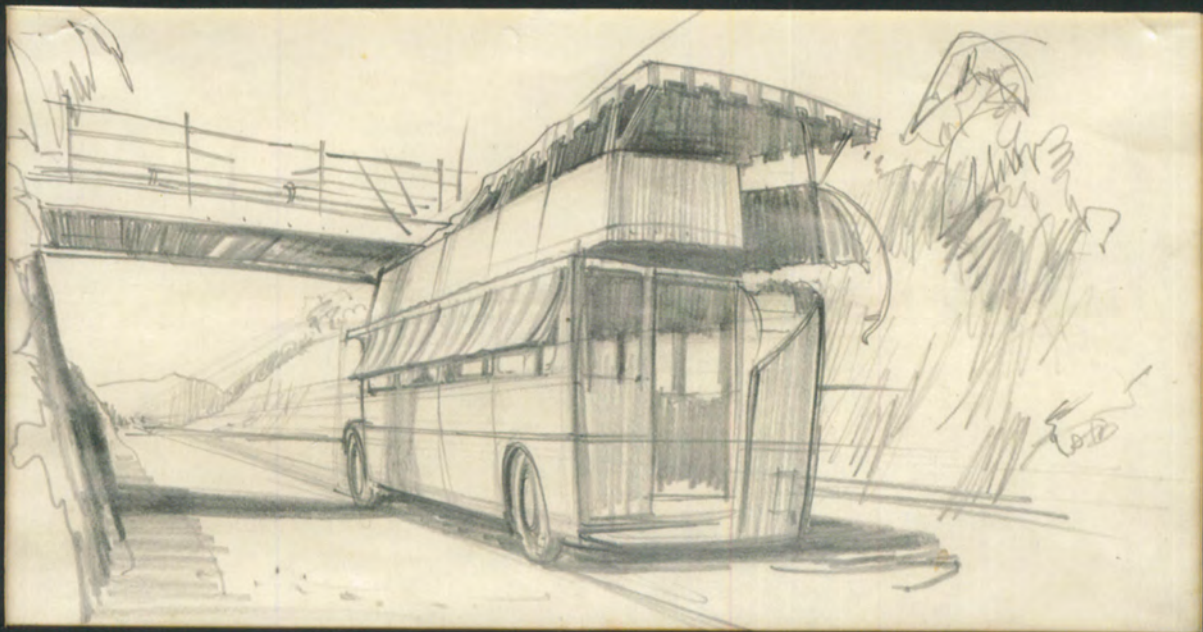
Bleu dress & shawl  
in various patterned  
materials

Proposed dress  
for Harlem sequence  
Solitaire to wear  
'Afro wig.

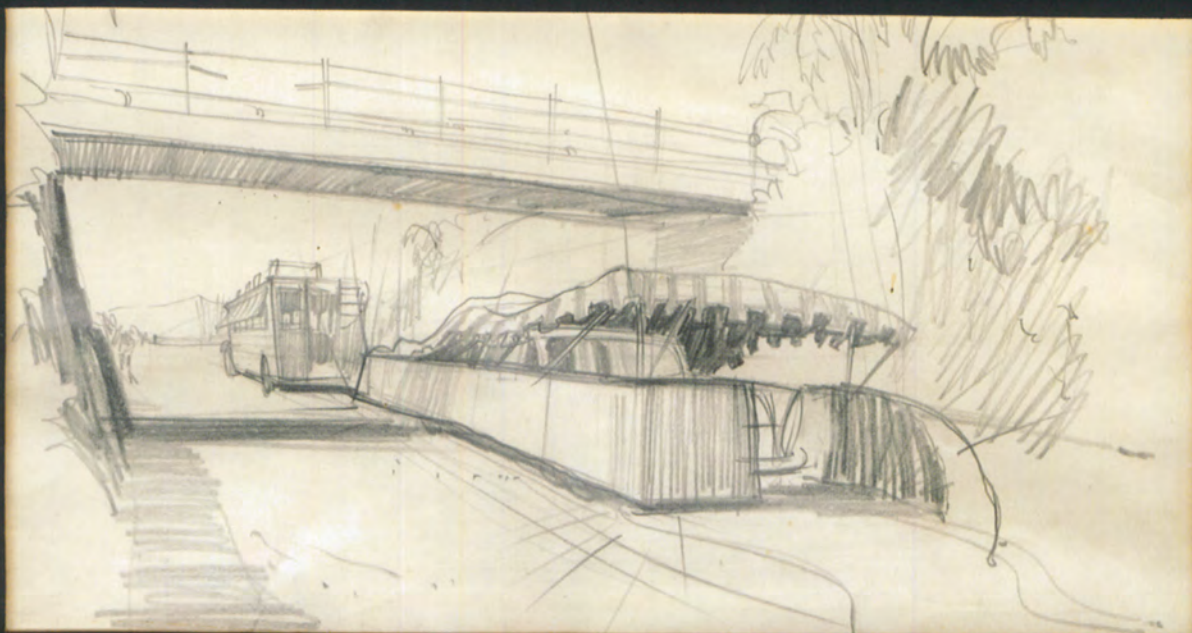
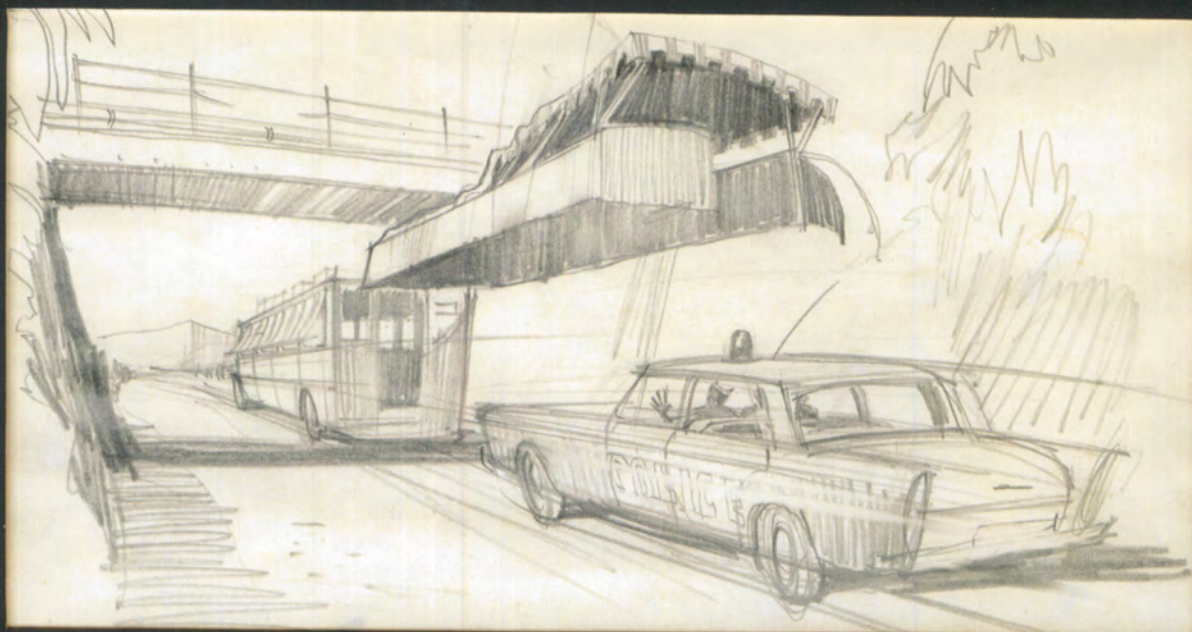


Jubie Harris









#### DOUBLE-DECKER BUS STUNT STORYBOARD

ROBERT W. LAING

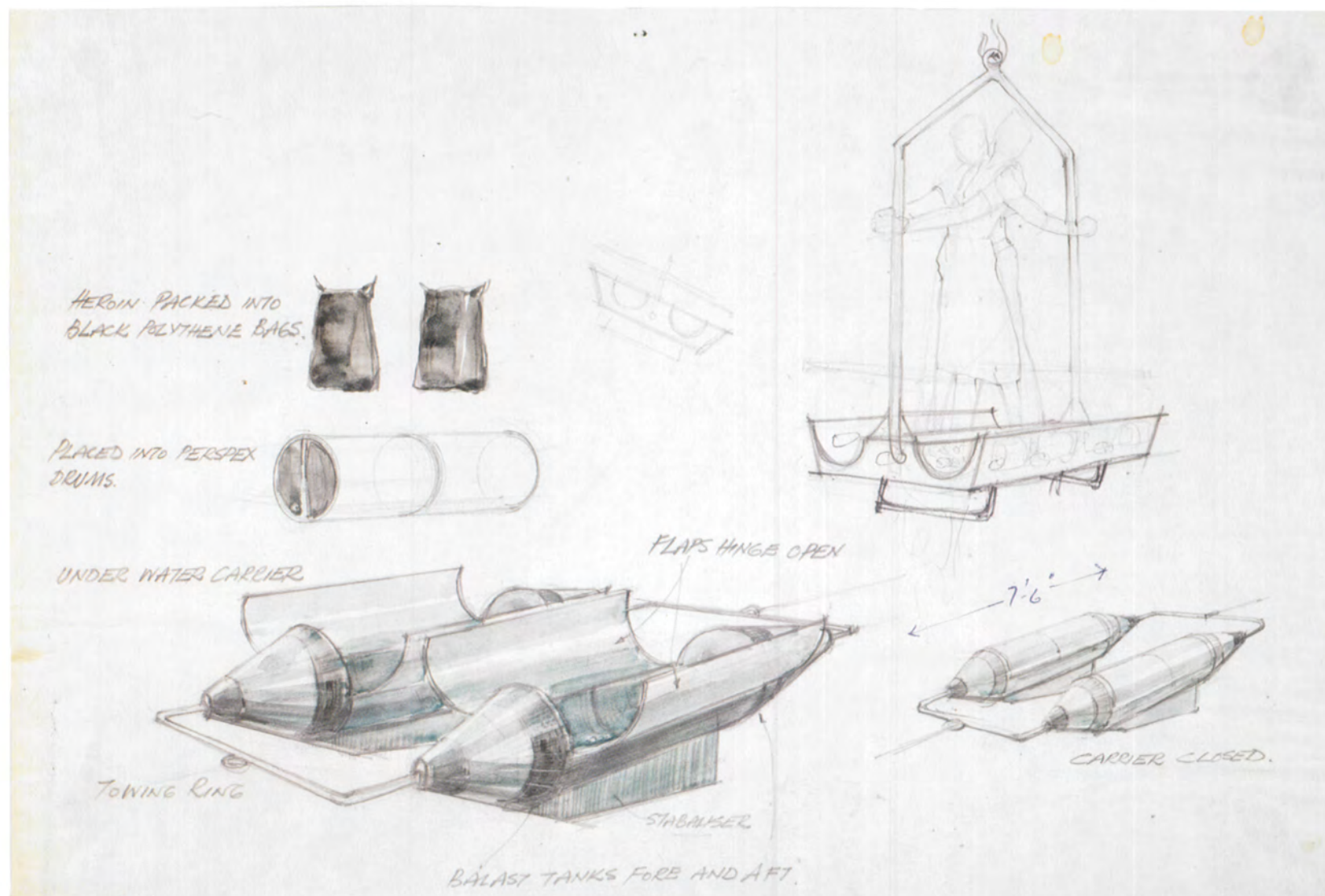
Pencil

This is an early version of the action sequence. Laing later re-drew it with a bus that resembled the one Cain purchased from London Transport that was used in the film. In the high-speed chase, Bond drives the bus while Kananga's henchmen pursue in a police car. Bond drives the bus under a low bridge, sheering off the vehicle's top deck, a stunt filmed on location.





1.



2.





3.

**1. KANAGA'S UNDERGROUND ROOM CONCEPT**

SYD CAIN

Watercolor and pencil

This concept shows Whisper sitting on the couch that Kanaga later blows up when demonstrating the shark gun that fires CO<sub>2</sub> cartridges to Bond.

**2. UNDERWATER CARRIER FOR SMUGGLING DRUGS CONCEPT**

ROBERT W. LAING

Pencil

Kanaga ties Bond and Solitaire to a mechanism designed to lower the watertight drug-smuggling container. Bond escapes using his watch with the buzz-saw device and proceeds to capture Whisper inside the container and dispatch Kanaga with a CO<sub>2</sub> shark cartridge.

**3. TEE HEE'S MECHANICAL ARM CONCEPT**

SYD CAIN

Pencil and pen

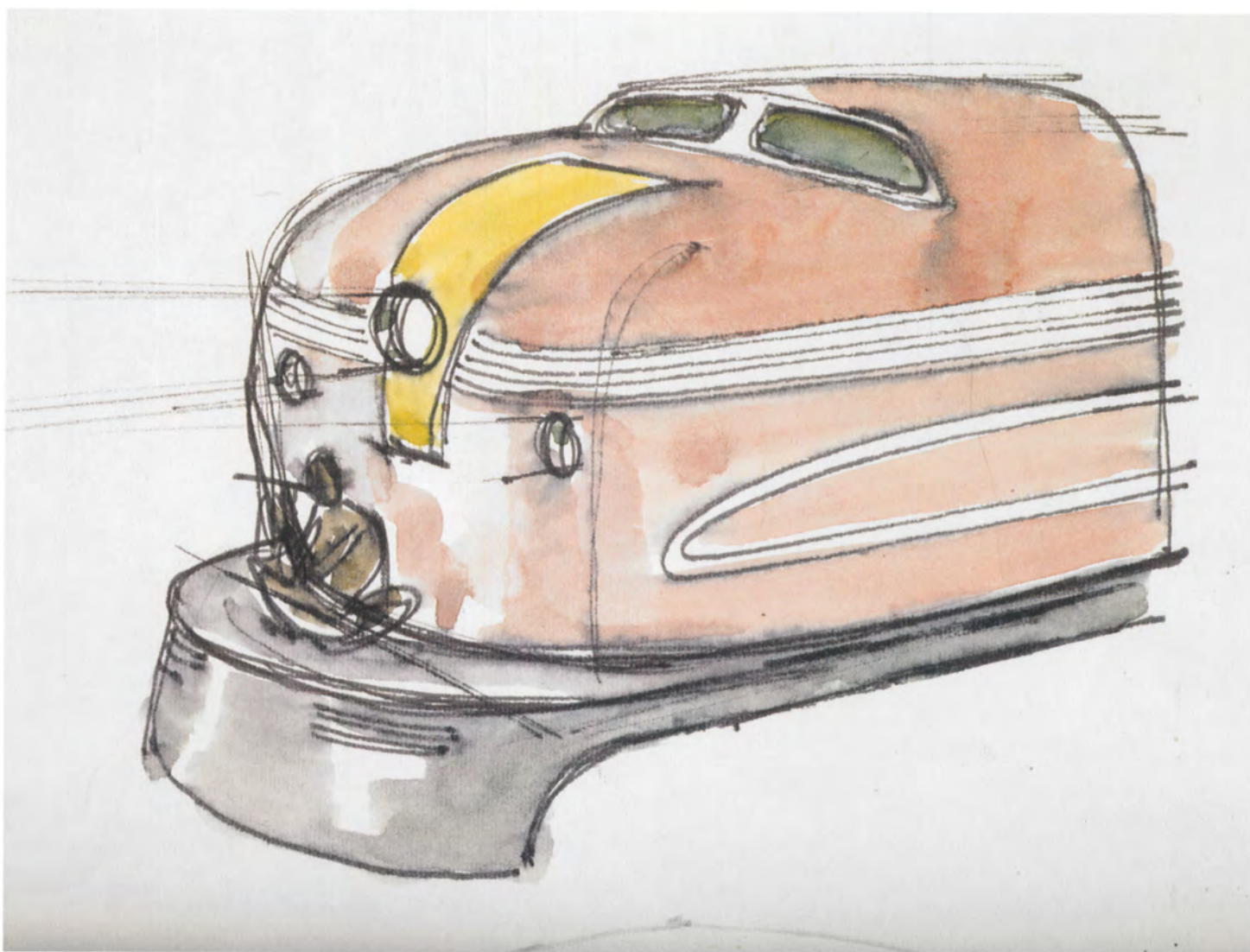
This concept shows the two claw devices used by Tee Hee. Cain designed a short version that the actor Julius Harris held with the join hidden by his jacket sleeve. The full-length version was necessary for the final fight scene with Bond in the train. Bond snips a wire which locks the claw end on to the window bar. He then pushes Tee Hee out the train window, literally "disarming" him. All that remains is Tee Hee's mechanical arm dangling from the window bar.

**4. PENNSYLVANIA RAILWAYS CONCEPT**

SYD CAIN

Watercolor and pen

The final scene before the closing credits shows Baron Samedi still alive and riding on the front engine of the train laughing maniacally—leaving the audience with the expectation that he may one day return to vex Bond.



4.



# THE MAN WITH THE GOLDEN GUN™

(1974)

*Invention is the name of the game.*  
Peter Murton, Production Designer

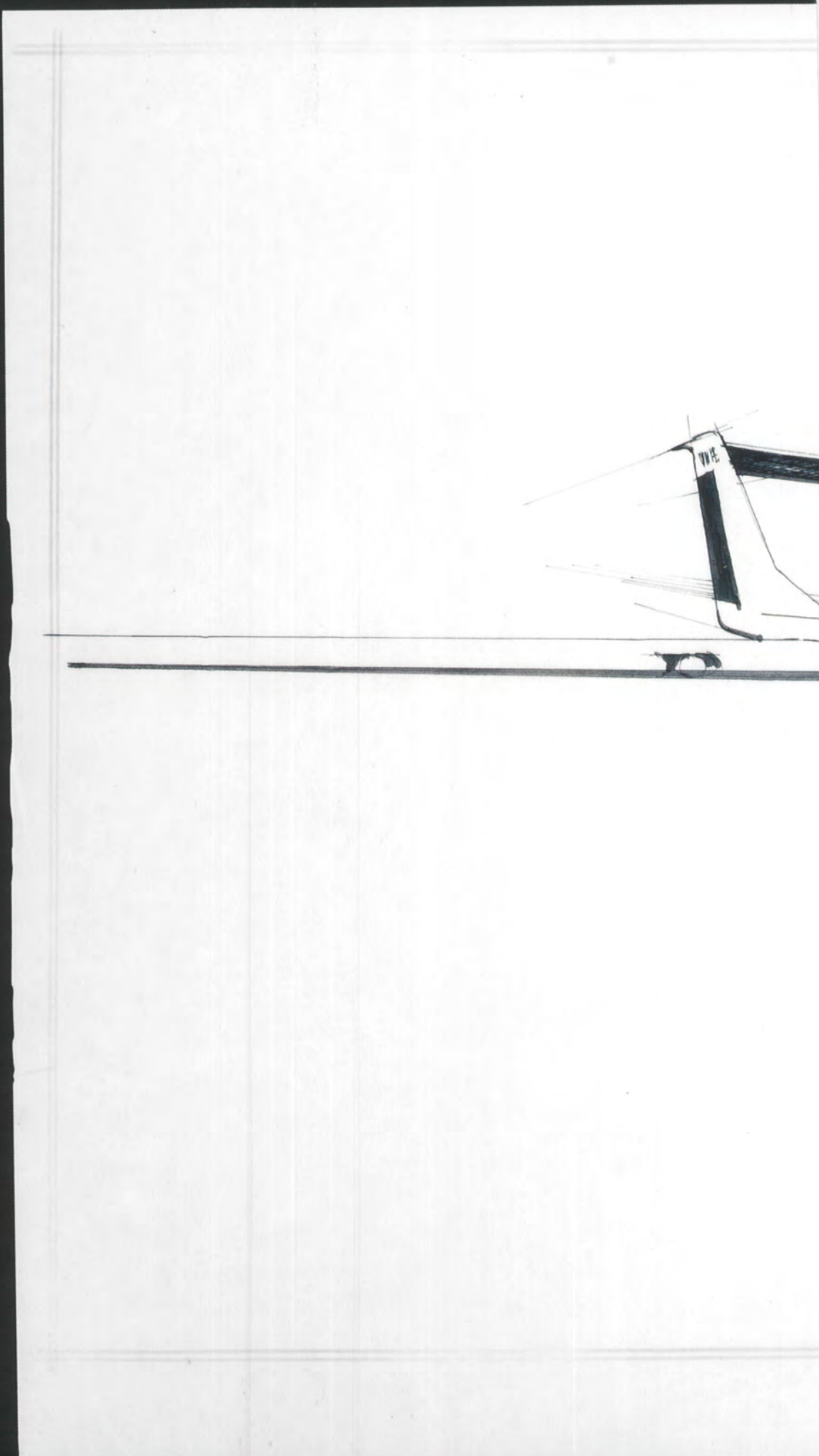
Roger Moore had established himself as 007 and the pressure was on to produce another Bond film with him as quickly as possible. Only two months after *Live And Let Die* was released, the producers were scouting for locations for the next film. With Bruce Lee films trending at the box office they decided to feature martial arts scenes and take Bond to the Far East.

Peter Murton, Art Director under Ken Adam on *Goldfinger* and *Thunderball*, took the helm as Production Designer. Murton suggested Phuket in Thailand as a location when he saw a travel poster for it featuring pillars of stone emerging from the water, a perfect Bond villain lair. Murton found a crevasse near the beach where he built steps and sliding doors that led to Scaramanga's lair, the link between the location and the studio was established.

The team moved on to Hong Kong to shoot exteriors. A ferry took Broccoli past the wreck of the *Queen Elizabeth* luxury liner/warship troop carrier. Before it could be converted into a floating university, it had caught fire. Broccoli had the idea of using it for M's secret field office. Back at Pinewood Studios, Murton designed all the secret MI6 QE interiors at a 45-degree angle to match the listing exterior hulk in the harbor.

The design of the famous golden gun began with laying out all of Scaramanga's accessories (pen, cufflinks, cigarette case and lighter) on a table. Peter Lamont incorporated them into a gun design and Assistant Art Director Ernie Archer oversaw the design, which was made up by Colibri (who supplied the lighter). One of the two that were made survives in EON's Archive.

The film made money, but it marked the end of Broccoli and Saltzman's producing partnership. Broccoli needed time to think carefully about the direction of the next Bond adventure—the first he would produce on his own.



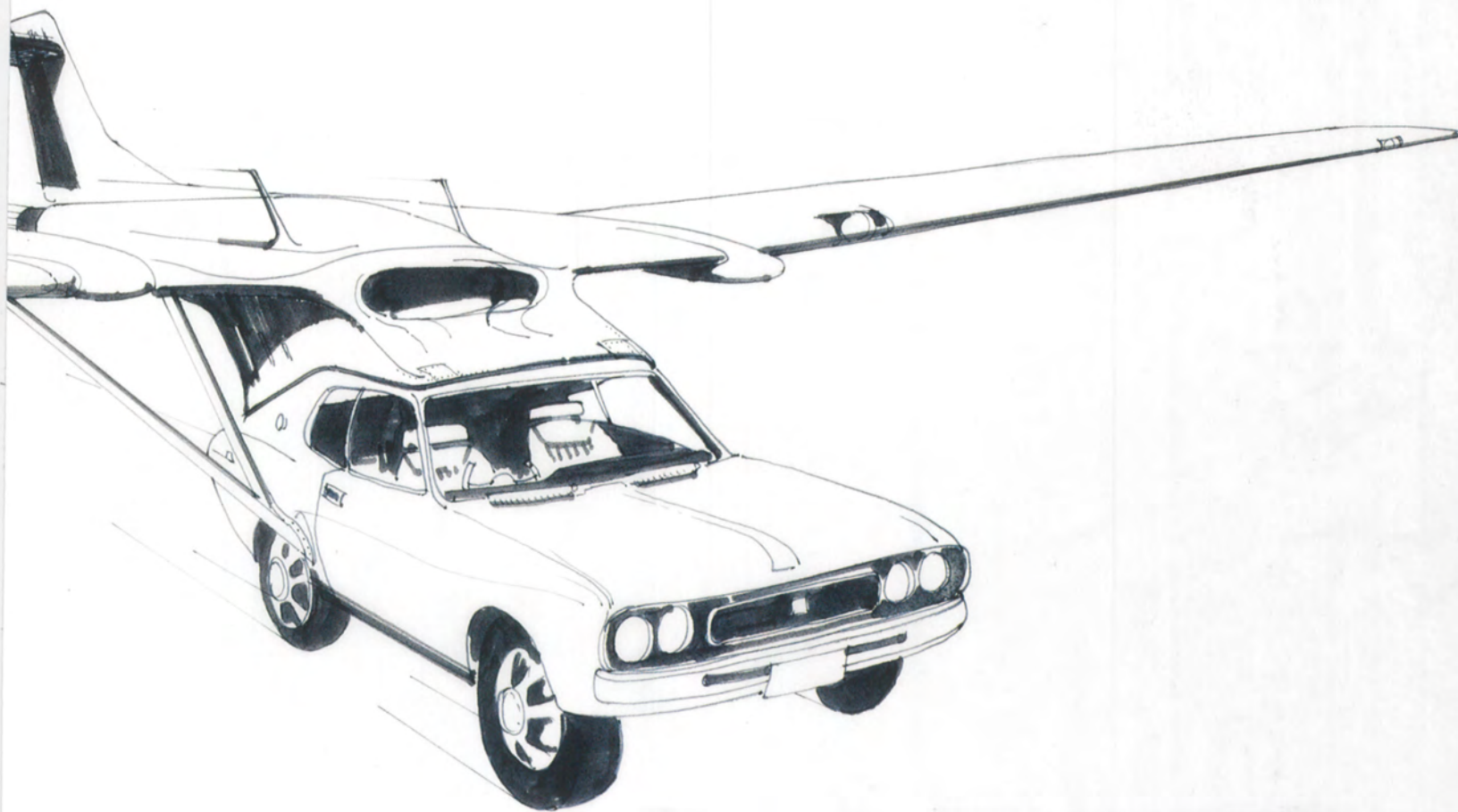


# SCARAMANGA'S FLYING CAR >>

JOHN FENNER

Felt-tip pen

An isometric drawing illustrating the wing configuration on Scaramanga's flying car. When Special Effects Coordinator John Stears took the AMC Matador with its wing attachment out for a test drive on the back lot of Pinewood Studios it nearly took off.



SKETCH LAY-OVT  
FLYING CAR (NOT TO SCALE)









Int Lazar's Workshop. ②





♦ INT. BOTTOMS UP CLUB

PETER MURTON

Watercolor

This set was constructed on D stage at Pinewood Studios and the scene was shot on the last day of filming. Although it is only on screen for a total of 30 seconds, every detail is attended to, typical of all Bond sets.

♦♦ LAZAR'S WORKSHOP (previous page)

PETER MURTON

Watercolor

Lazar is a Macau gunsmith that Bond visits having traced the golden bullet back to him. This set is reminiscent of Pinder's workshop in *Thunderball*. The 'triggerless' gun prop with a squeeze button mechanism in the stock that features in this scene was a target gun modified by Carl Schmidt at BAPTY, a company that specializes in supplying weapons to films. In the film, it is supposedly made for a man who lost two trigger-pulling fingers.





#### ♦ INT. HAI FAT'S STUDY

PETER MURTON

Watercolor

This studio interior set design, which combines Eastern and Western architectural features, was influenced by the exterior of Hai Fat's Study, which was shot on location in The Dragon Garden in Hong Kong. The ancestral hall in The Dragon Garden features Western stained-glass windows which Murton copied. It is on this set that we see Scaramanga assemble his golden gun for the first time.

#### INT. M'S CABIN—Q.E.1 (next page) ♦♦

PETER MURTON

Watercolor

When Murton gave his concepts to the draftsmen and construction team they thought he was crazy, but his tilting sets had a great effect on screen. They had to construct level walkways on all the sets so that the actors didn't have to walk and act at a 45-degree angle.



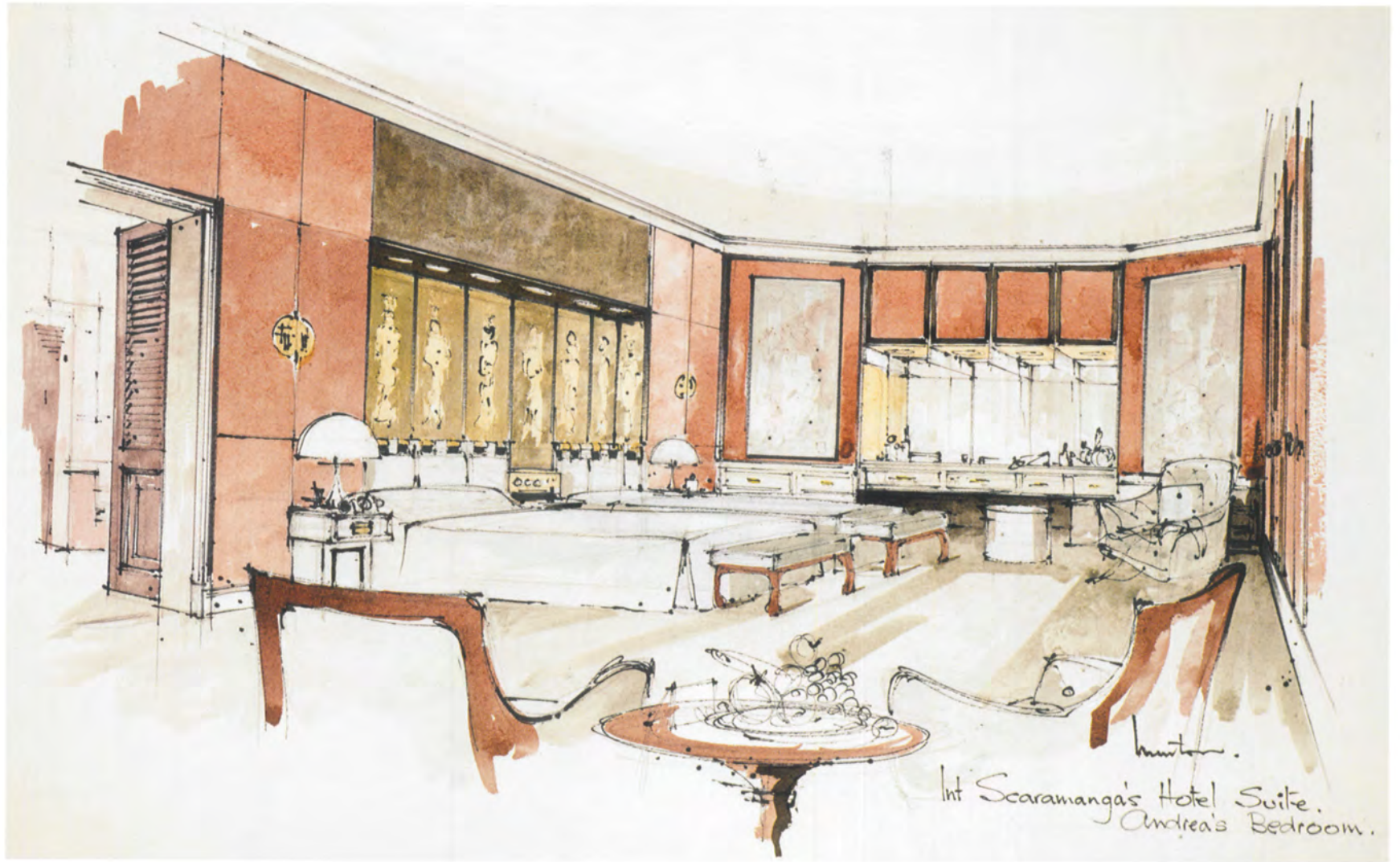






Int. M's Cabin - Q.E.1.



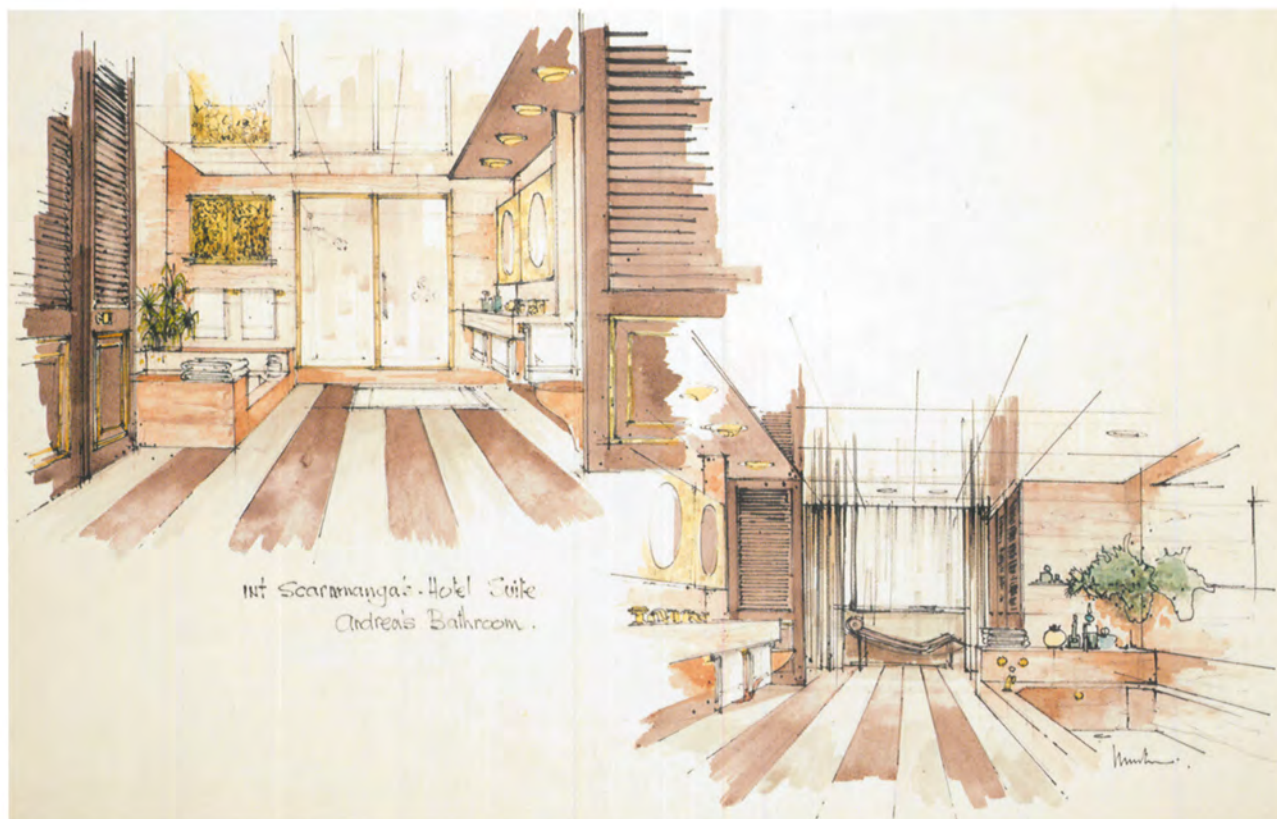


1.



2.



**1. ANDREA'S ROOM**

PETER MURTON

Watercolor, pencil, pen

The interiors of the hotel suites were finished in suede, brass, and gold. They didn't match the finishings in the real Peninsular Hotel suites.

**2. ANDREA'S BATHROOM**

PETER MURTON

Watercolor, pencil, pen

Careful shooting was required for Andrea's shower scene to avoid showing any nudity.

**3. ANDREA'S LIVING ROOM**

PETER MURTON

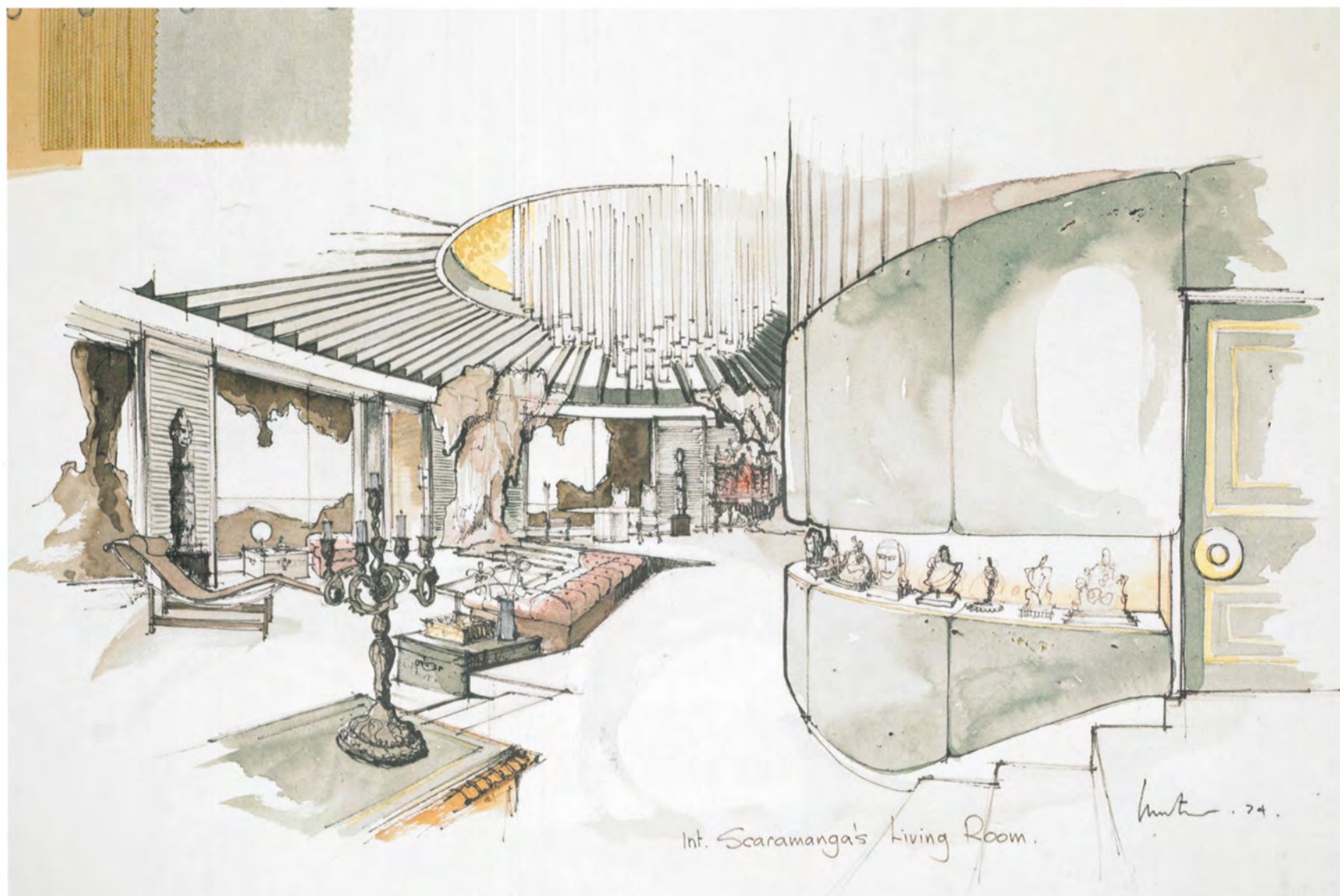
Watercolor, pencil, pen

**4. SCARAMANGA'S LIVING ROOM**

PETER MURTON

Watercolor, pencil, pen

To emphasize that Bond's adversary was an educated man, Murton decorated the set with sculptures, fine art, and elaborate displays of insect specimens.



3.

4.



"THE MAN WITH THE GOLDEN GUN"

E.O.N. PRODUCTIONS LTD.

"SCARAMANGA FLYING CAR"

SPECIFICATION

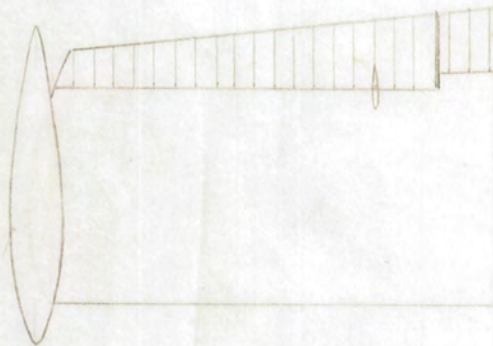
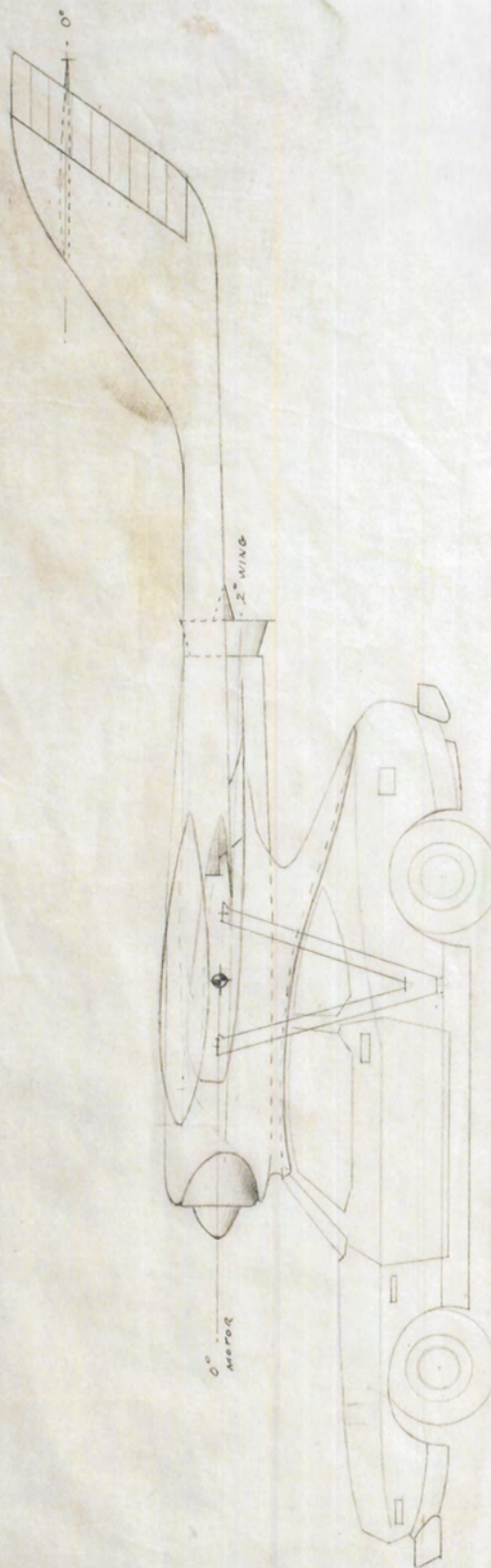
A.M.C 1974 MATADOR 2 DOOR

FULL SIZE

WING SPAN 40 ft + TANKS

LENGTH 30 ft

HEIGHT 9'-9"



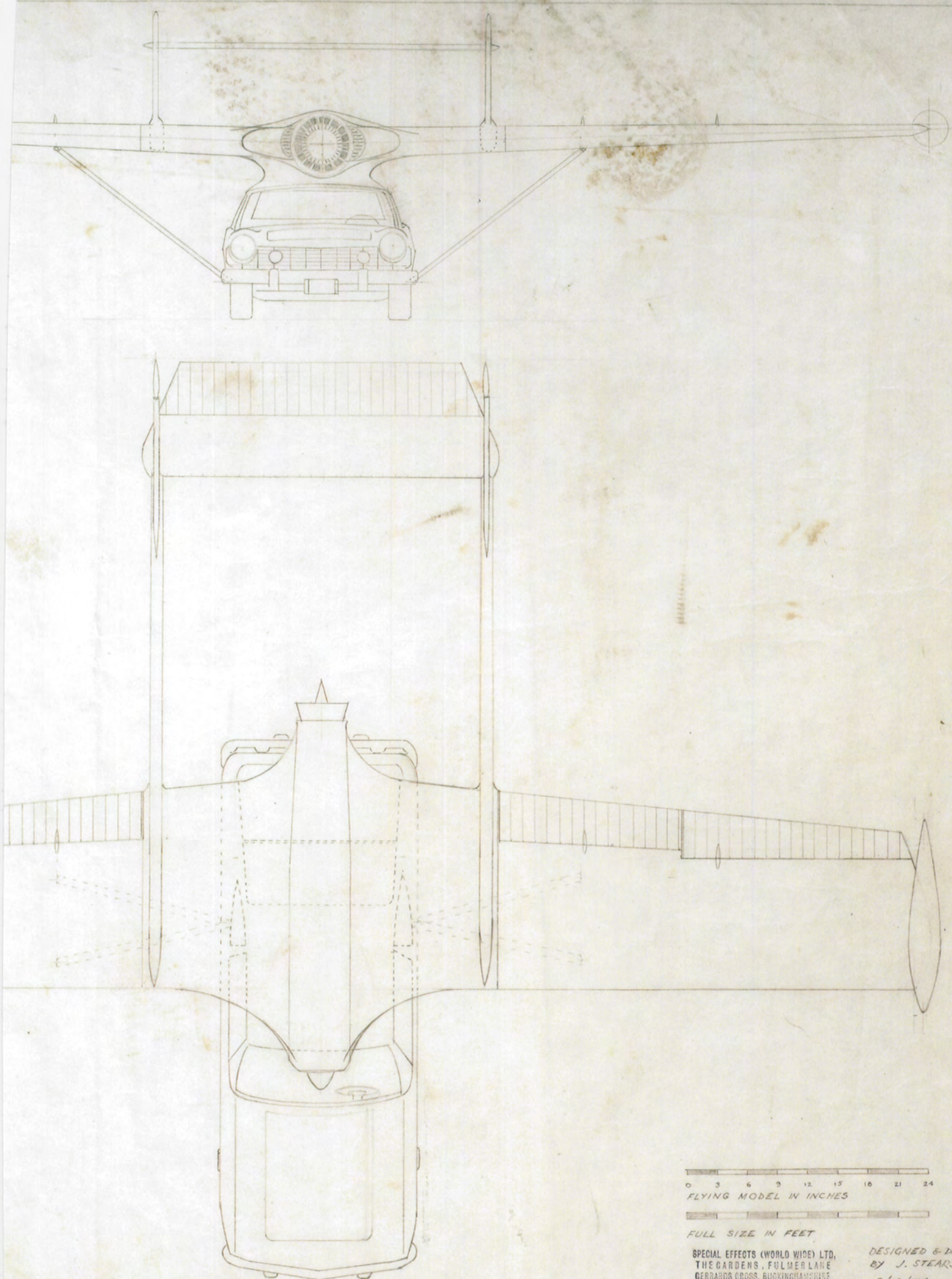
**FLYING CAR PLANS >>**

JOHN STEARS

Pencil on tracepaper

The flying car scene was accomplished using a full-size car with mock wing attachments and a 1/8-scale, remote-control model built and operated by special effects supervisor John Stears. Stears had previously won an Academy Award® for his work on *Thunderball*.





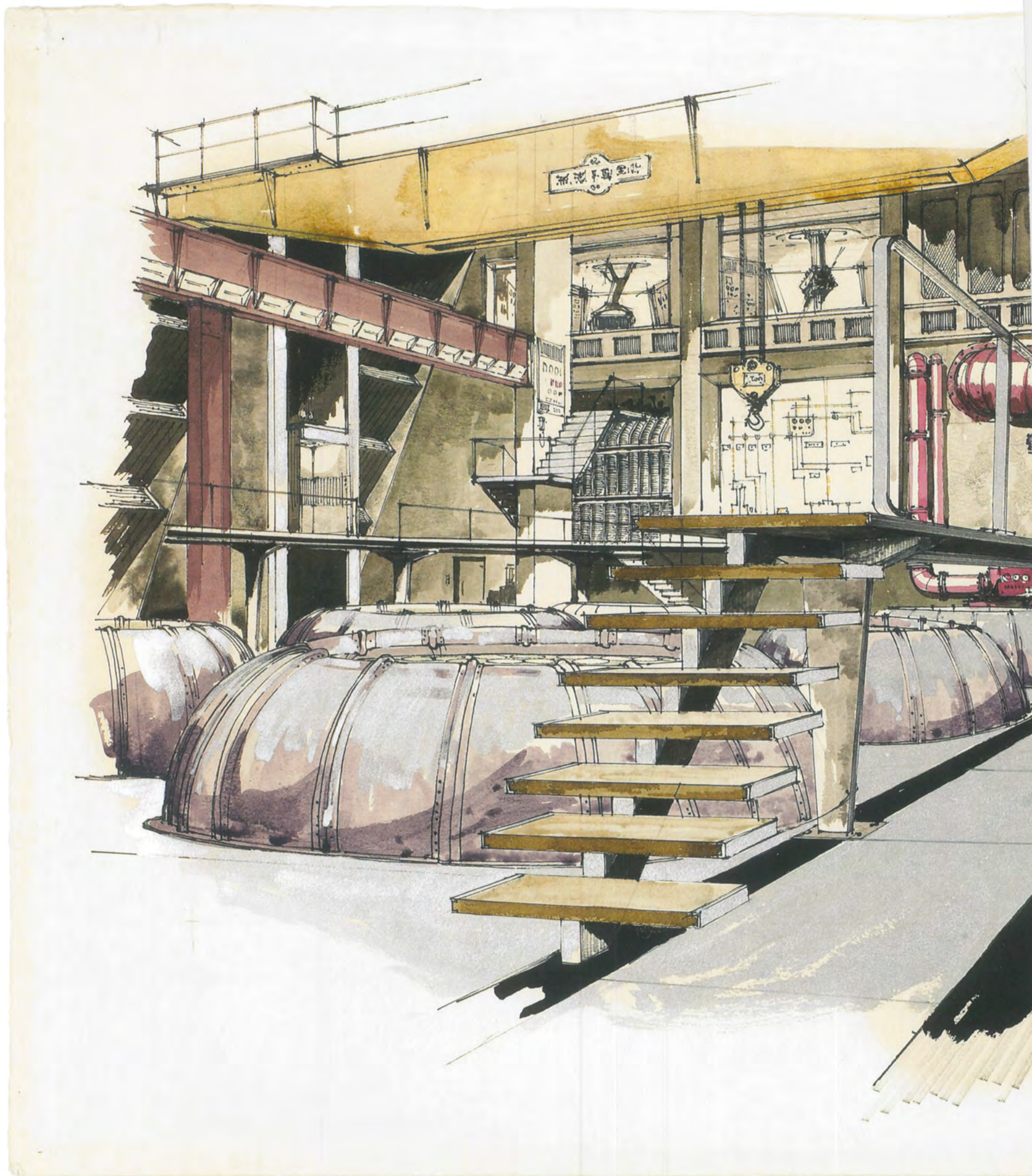
0 3 6 9 12 15 18 21 24  
FLYING MODEL IN INCHES

FULL SIZE IN FEET

SPECIAL EFFECTS (WORLD WIDE) LTD,  
THE GARDENS, FULMER LANE  
GERARDS CROSS, BUCKINGHAMSHIRE  
TELEPHONE: 49 84674 SL9 70J

DESIGNED & DRAWN  
BY J. STEARS.  
3/6/74





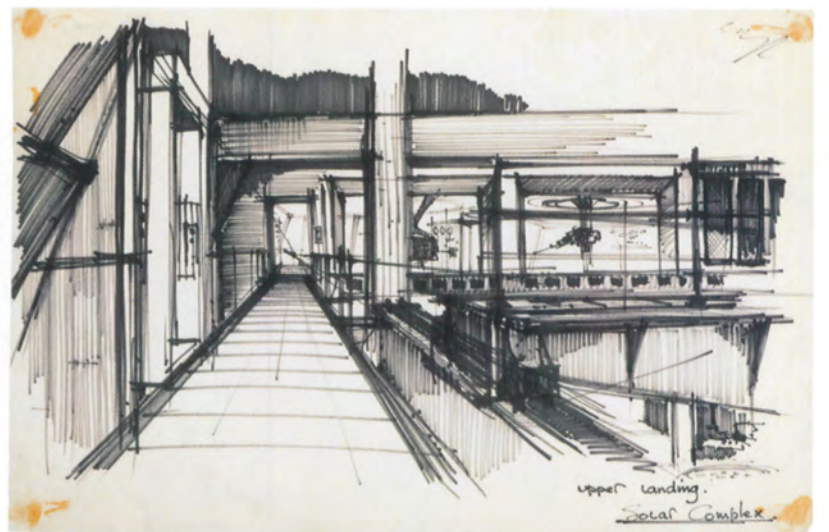
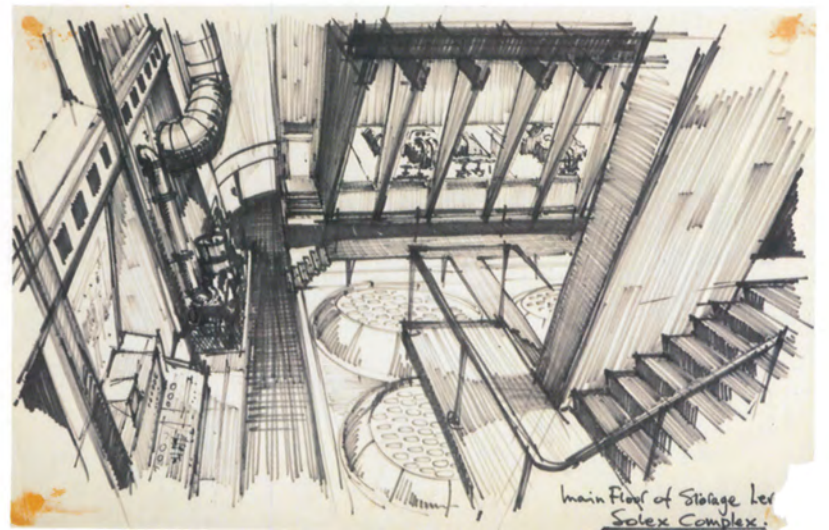
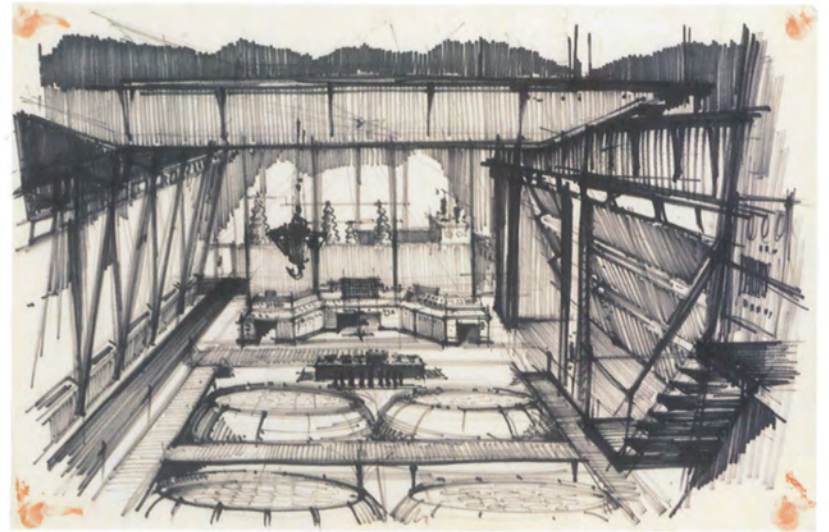
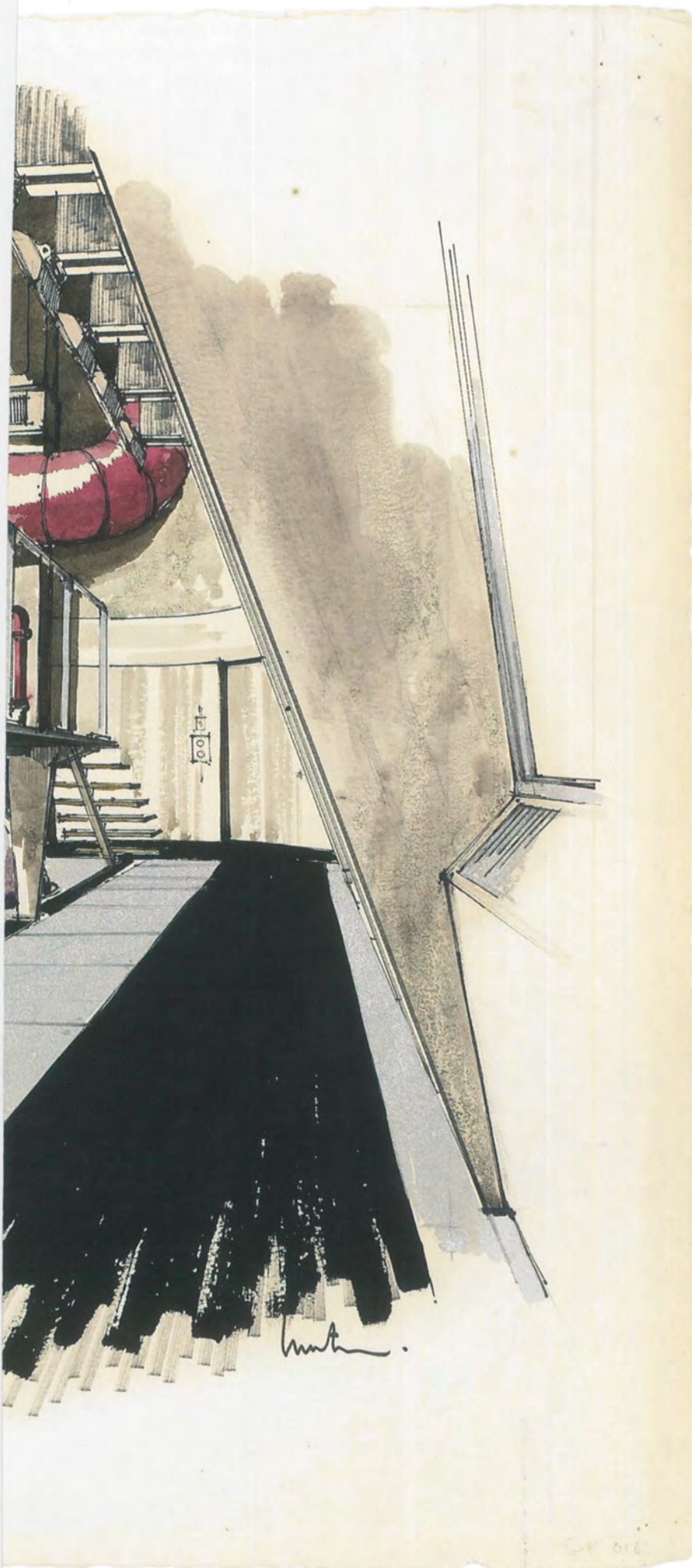
# ♦♦ INT. SOLAR COMPLEX—MAIN FLOOR OF STORAGE LEVEL

PETER MURTON

Watercolor, pen, pencil

The open-tread staircase featured is reminiscent of Ken Adam's early Bond film designs. Because the script called for this set to be completely destroyed, special-effects artist Derek Meddings built a 6 x 6 ft miniature, and lit it the same as the full-size set. No one could tell the difference between the two sets on film.



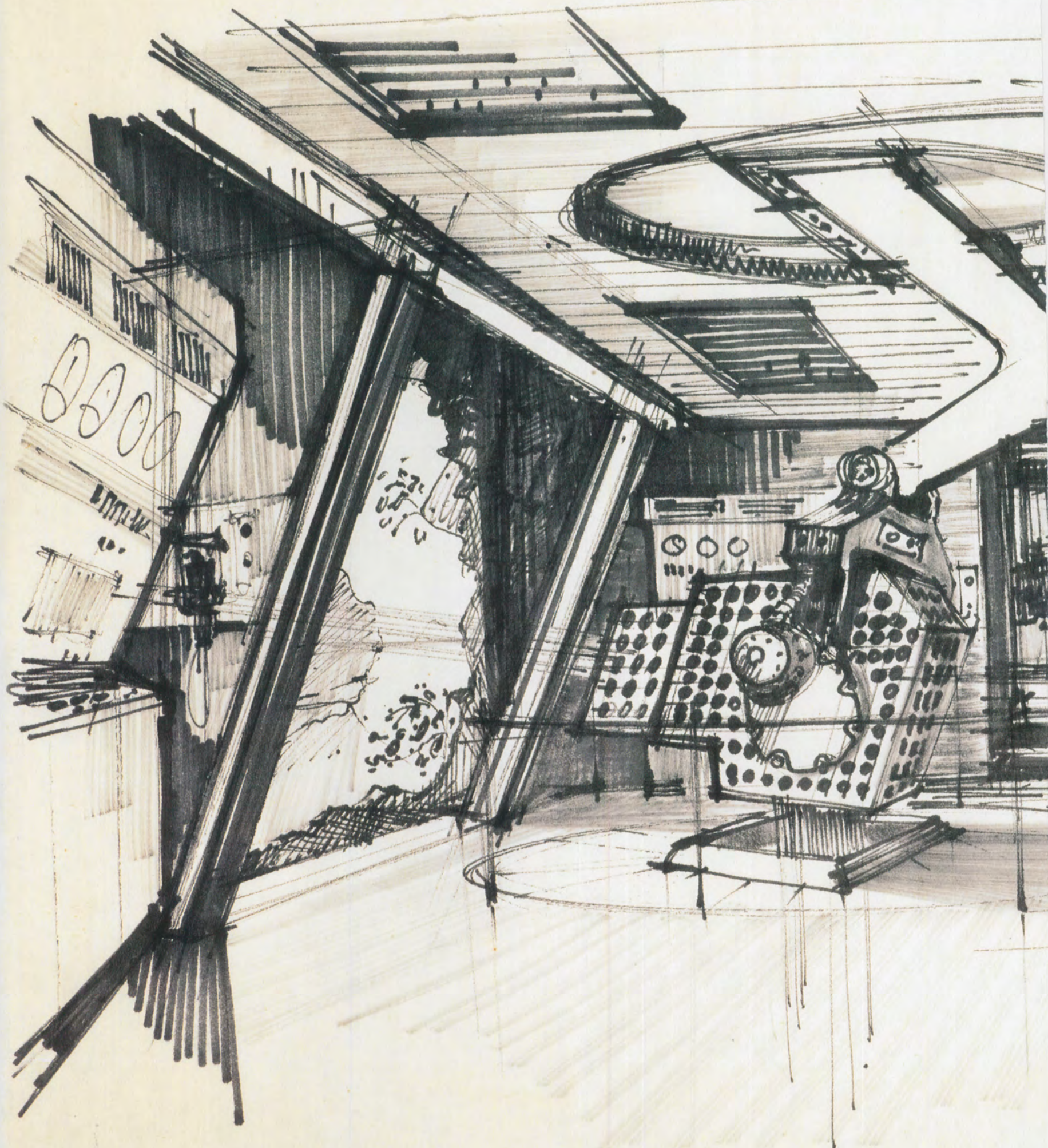


✦ INT. SOLAR COMPLEX—MAIN FLOOR OF  
STORAGE LEVEL  
PETER MURTON  
Pen, pencil

INT. SOLAR COMPLEX—SOLAR COLLECTOR ROOM  
(next page) ♦♦  
PETER MURTON  
Pen

This set is a total invention of Murton's. It is here that Bond has to recover the Solex Agitator, the device at the center of the plot. Murton said of this set, "You have to make it look like it could really work."









Solar Collector Room  
Solar Complex.



# THE SPY WHO LOVED ME™

(1977)

*Once I started letting myself go, I kept on letting myself go. And I think it helped the creative process.*  
Ken Adam, Production Designer\*

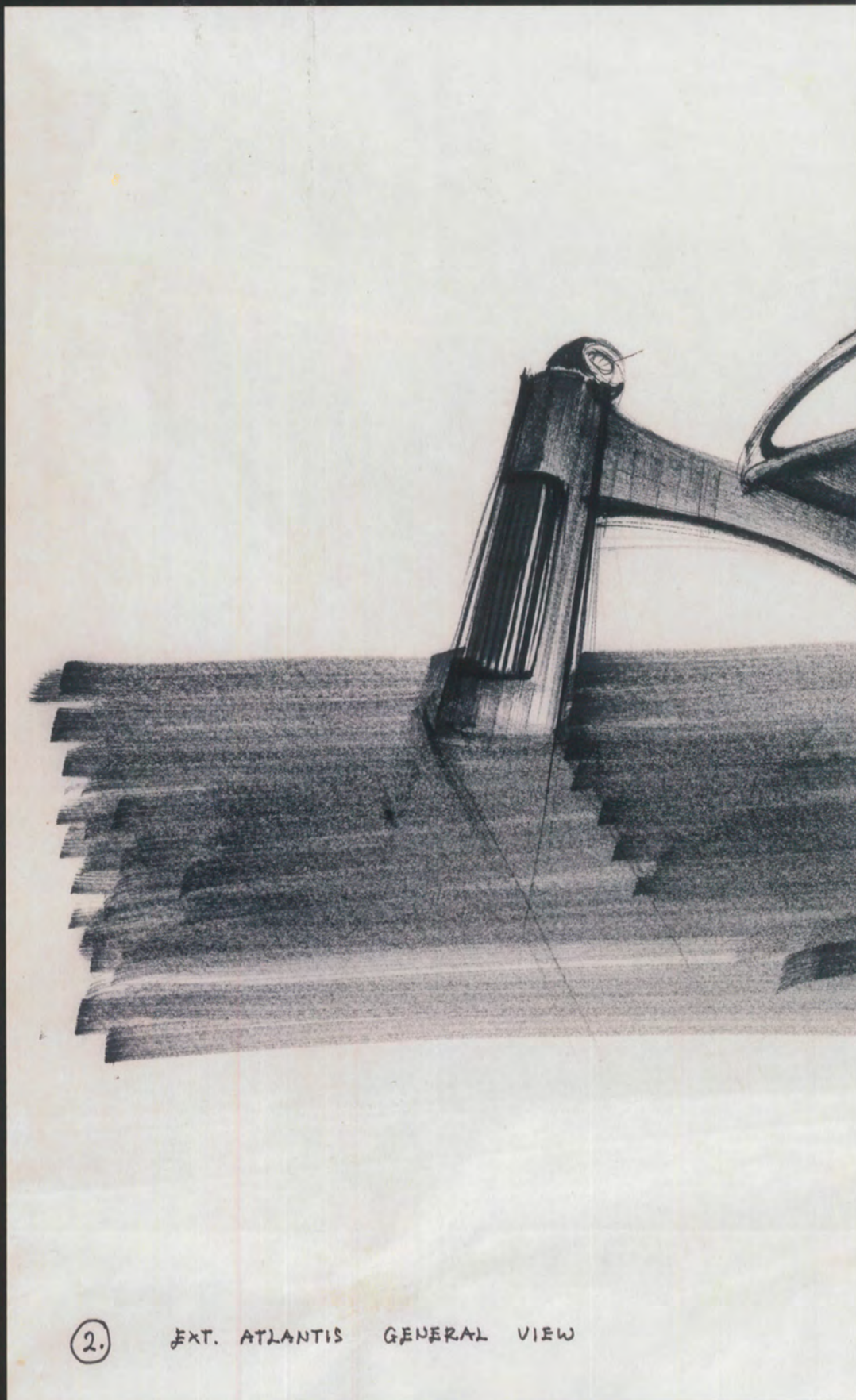
*The Spy Who Loved Me* was Cubby Broccoli's first Bond film without producing partner Harry Saltzman. His stepson, Michael G. Wilson however proved to be a strong right hand and was integral to the film's production. Broccoli wanted a film full of spectacular sets, stunts, and a large dose of humor. Lewis Gilbert returned to direct. Ken Adam was back as Production Designer with Peter Lamont handling Art Direction.

After a five-year break from Bond, Ken Adam was excited to be involved. Taking inspiration from architect Jacques Couëlle's hotel Cala di Volpe, Sardinia, Adam wanted to experiment with curved surfaces rather than his usual linear designs.

Broccoli took Adam to Okinawa to consider the Aquapolis, a floating city designed by Japanese architect Kiyonori Kikutake as a location for the villain's lair. Adam didn't like it, however, and came up with a remarkable design of his own. The *Atlantis* exterior was a domed spider shape, which he filled with curves. The only exception was the dining room which reverted to linear design. The mammoth *Atlantis* complex wasn't the only big thing in this film: the henchman, Jaws, was big, the Pyramids were big, and Adam even scaled up Anya's bedroom and Gogol's office, revealing the influence of the Russian filmmaker Sergei Eisenstein.

For the *Liparus* supertanker interior set, which housed three nuclear subs, Adam was determined not to build an expensive set that could never be used again, as he did for the volcano interior in *You Only Live Twice*. Instead, he constructed a stage around his set. It became known as the Albert R. Broccoli 007 Stage, the largest sound stage in the world at that time. Although the supertanker interior was to be blown up, the stage would see many more spectacular Bond sets built on it.

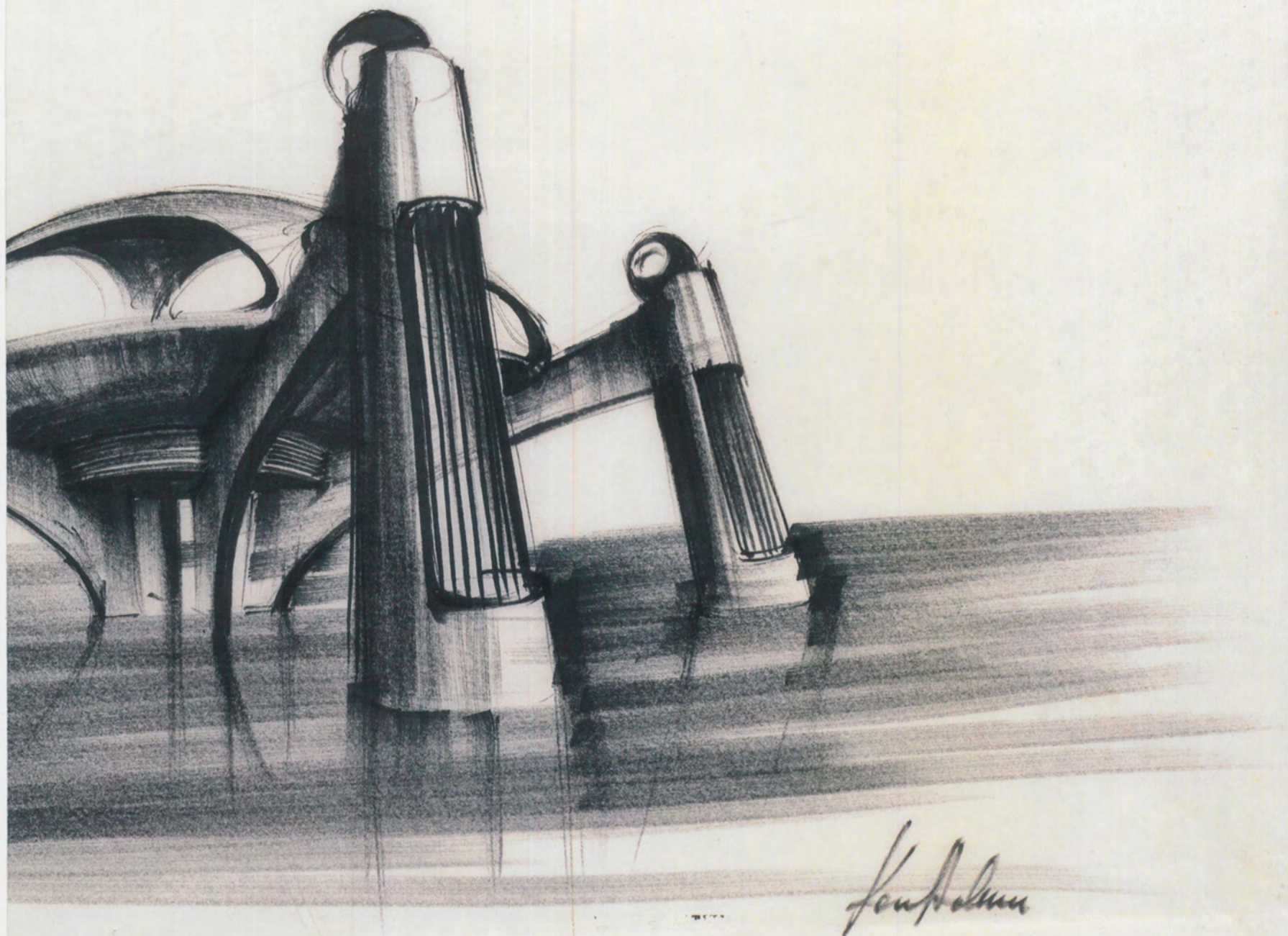
\* Ken Adam, *The Art of Production Design* by Christopher Frayling



②

EXT. ATLANTIS GENERAL VIEW





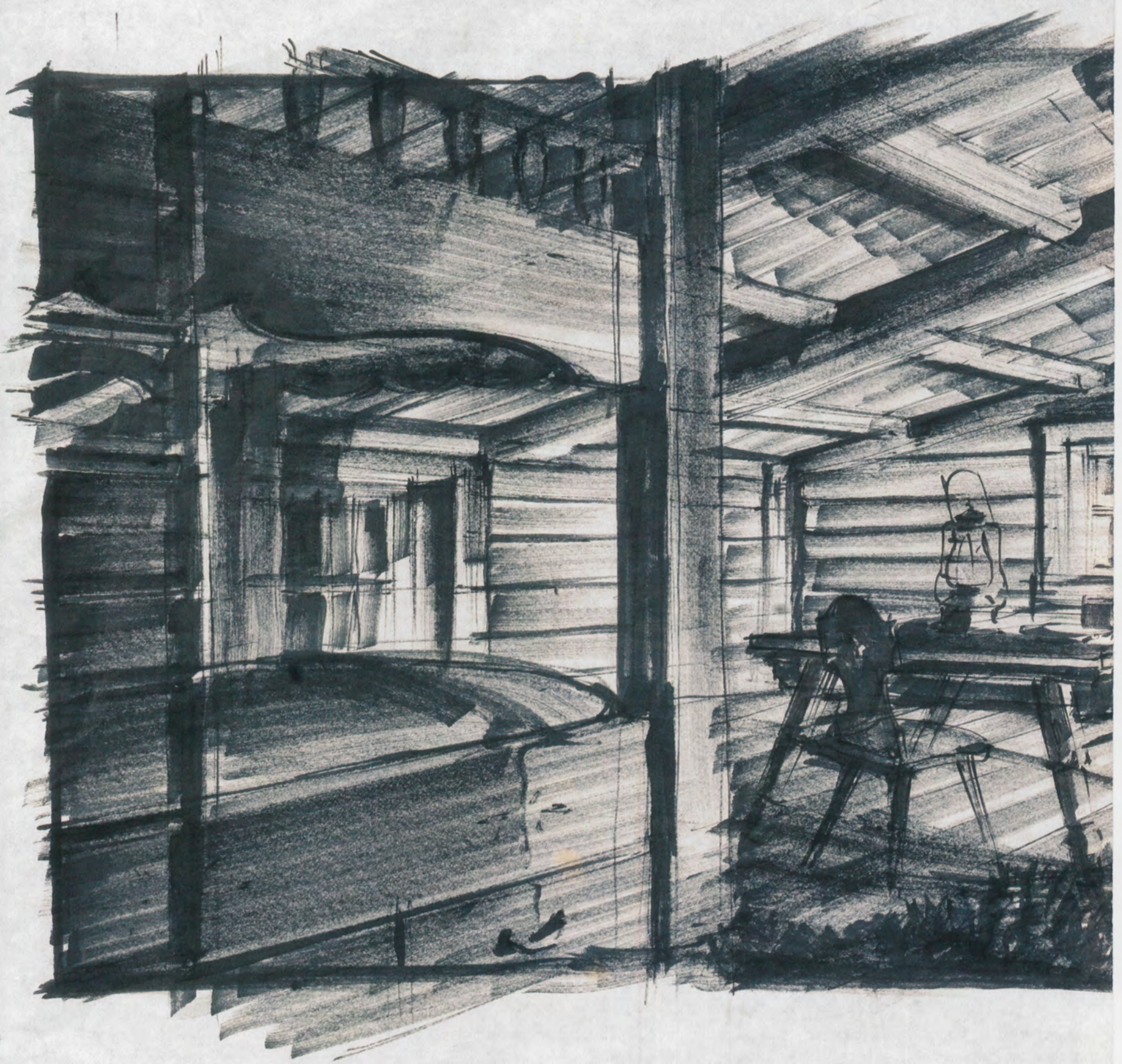
**ATLANTIS: GENERAL VIEW**

KEN ADAM

Felt-tip pen on paper

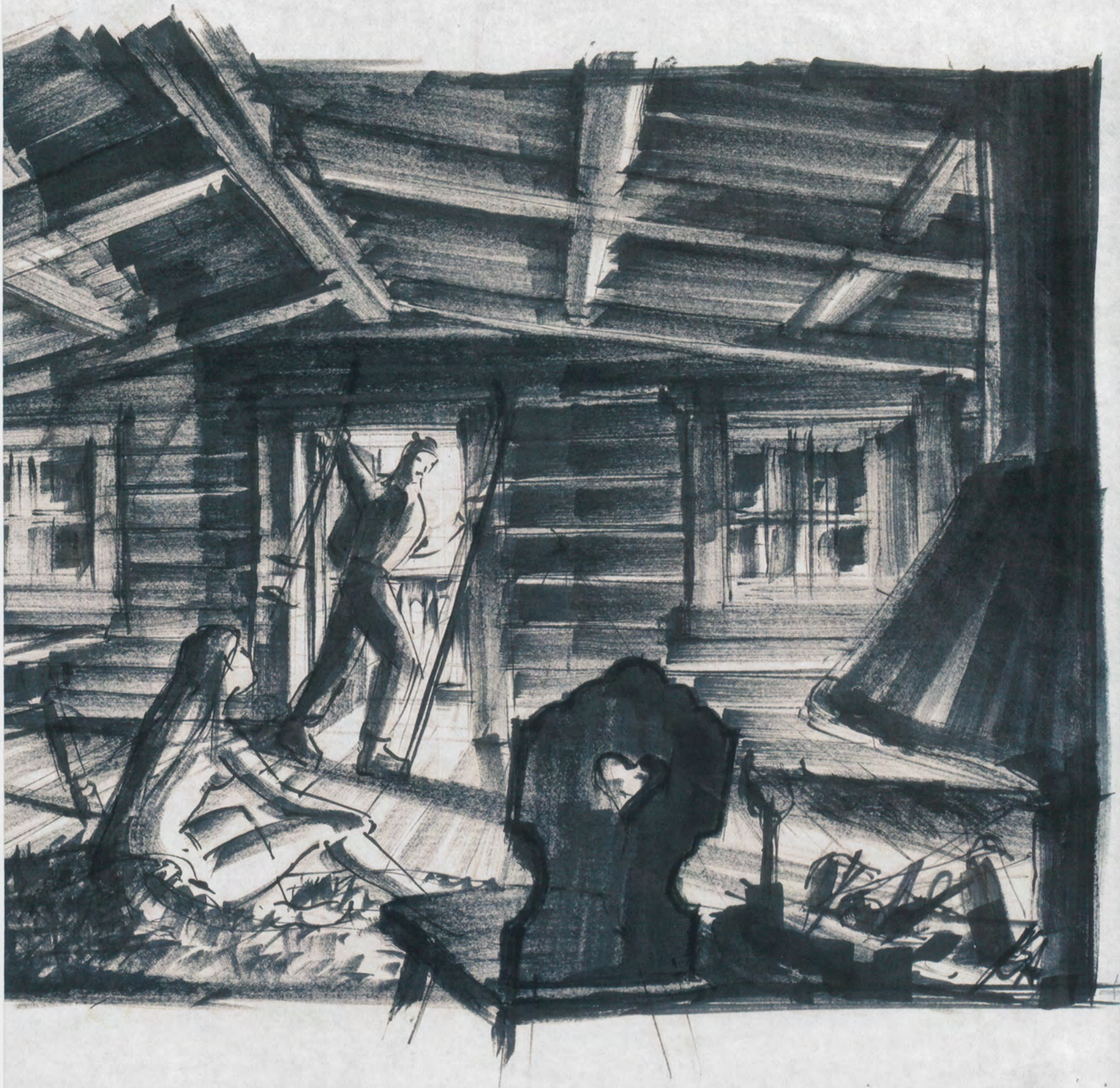
The curves of Stromberg's *Atlantis* marine research lab were inspired by the Cala di Volpe hotel. The hotel itself also featured as a location and set. Only one leg of the *Atlantis* exterior was built full size and shot on location in Sardinia. The miniature model was shot in the Bahamas by the model unit, headed by Derek Meddings.





③ INT. BOND'S SKI HUT





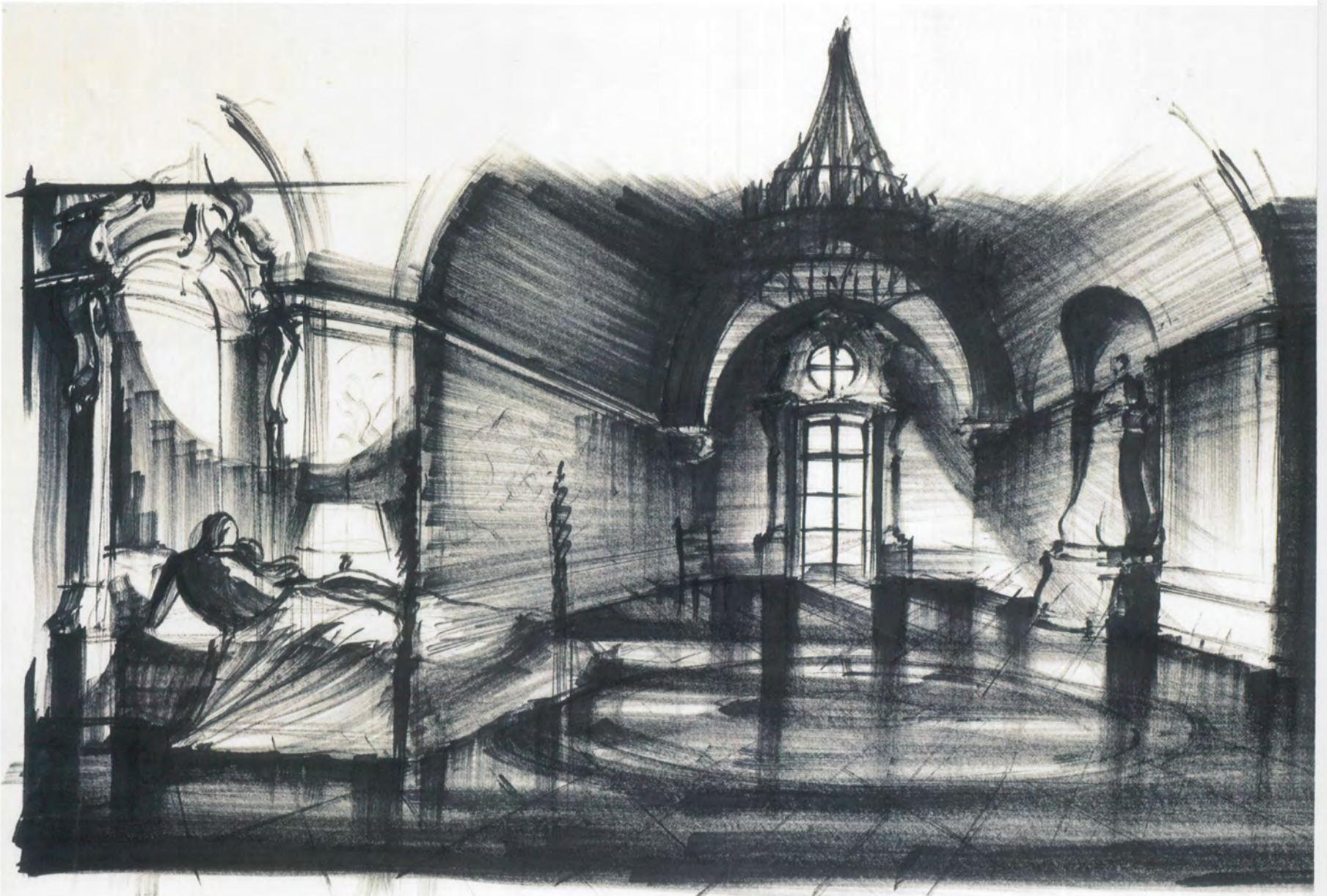
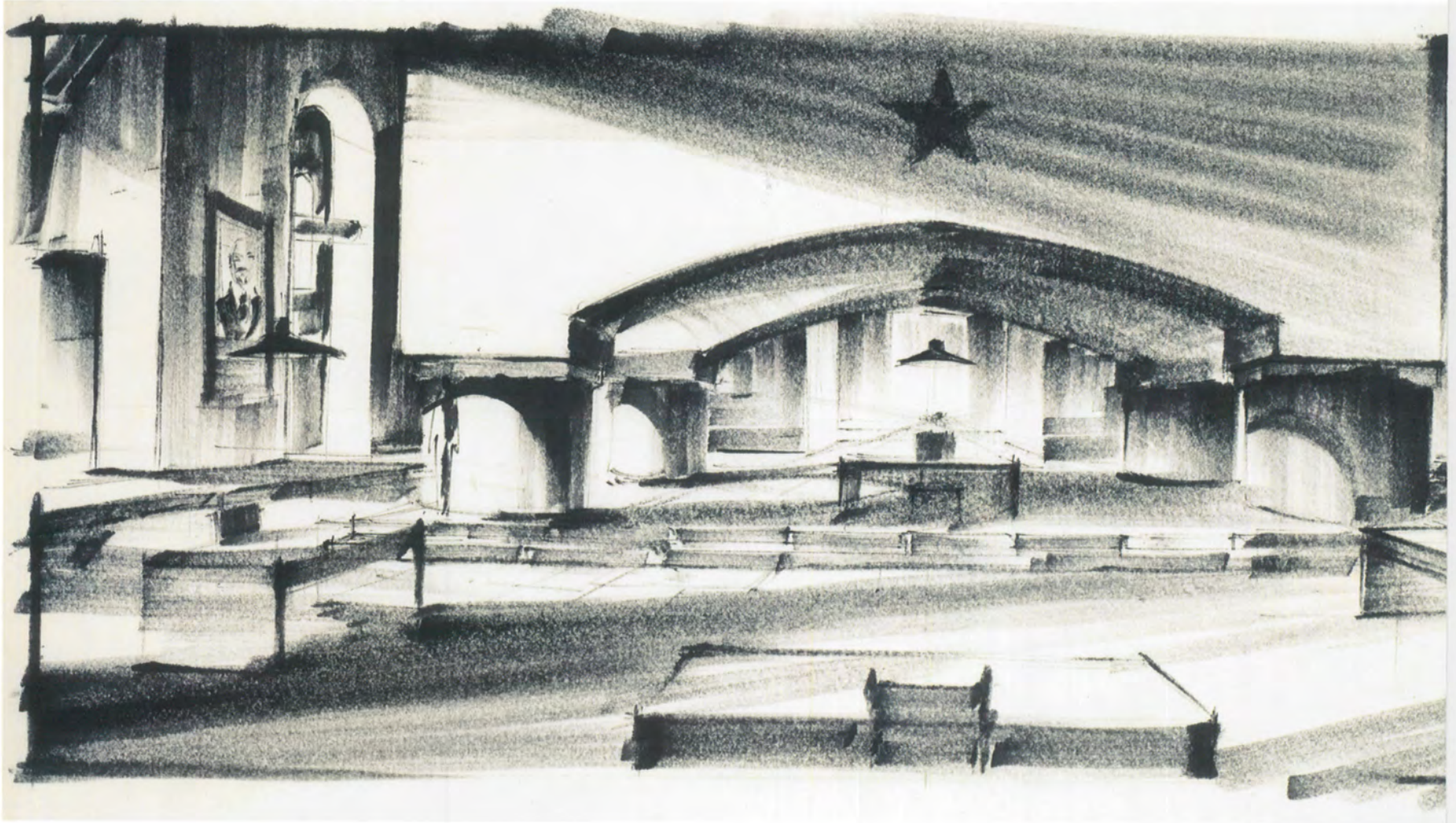
✦ **BOND'S SKI HUT**

KEN ADAM

Felt-tip pen on paper

This log cabin set appears at the beginning of the film, when Bond leaves a beautiful KGB agent, who tips off a team of waiting assassins led by Anya Amasova's boyfriend, Sergei Barsov. A thrilling ski chase ensues.







# MAJOR ANYA AMASOVA UNIFORM COSTUME CONCEPT ↔

RONALD PATTERSON

Watercolor, pen, and pencil

Patterson was a Paris-trained, Scottish costume designer. His concept for the Russian major's uniform differs slightly from the final costume. On film, Anya wears a Russian Papaha hat normally reserved for generals or high-ranking officers.

## ↔ GOGOL'S OFFICE

KEN ADAM

Felt-tip pen on paper

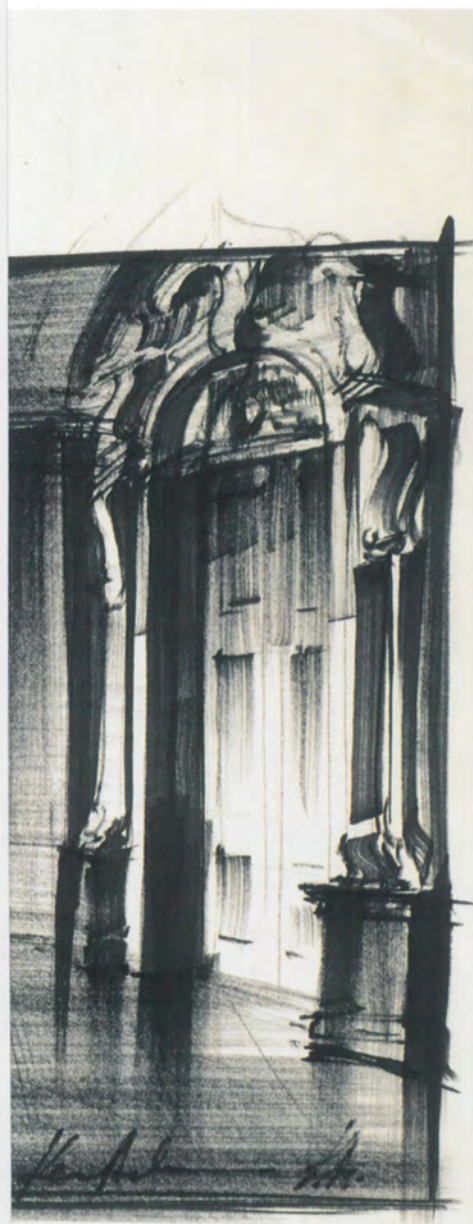
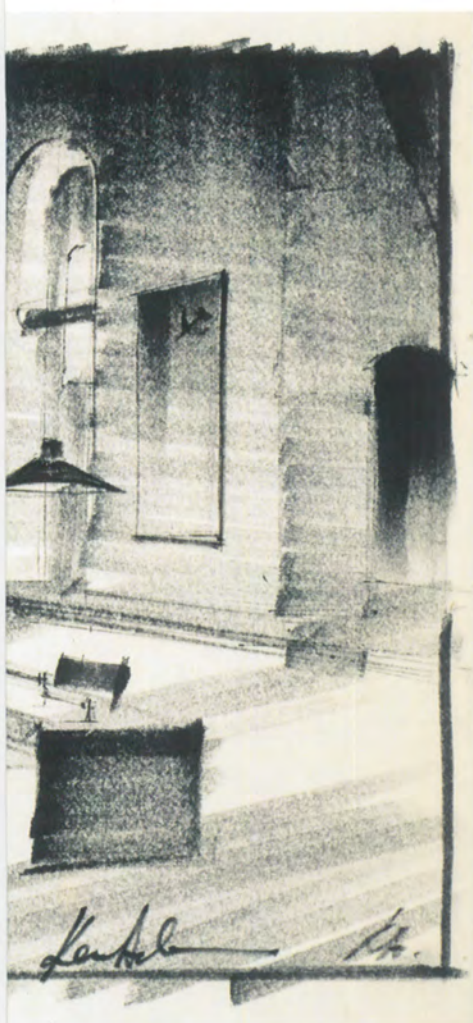
Adam wanted the feel of a Russian Orthodox Church crypt and a sense of space for Gogol's office to contrast with M's office. Inspired by Russian film maker Eisenstein, Adam felt that underdressing the set gave it a more powerful presence.

## ↔ ANYA'S BEDROOM

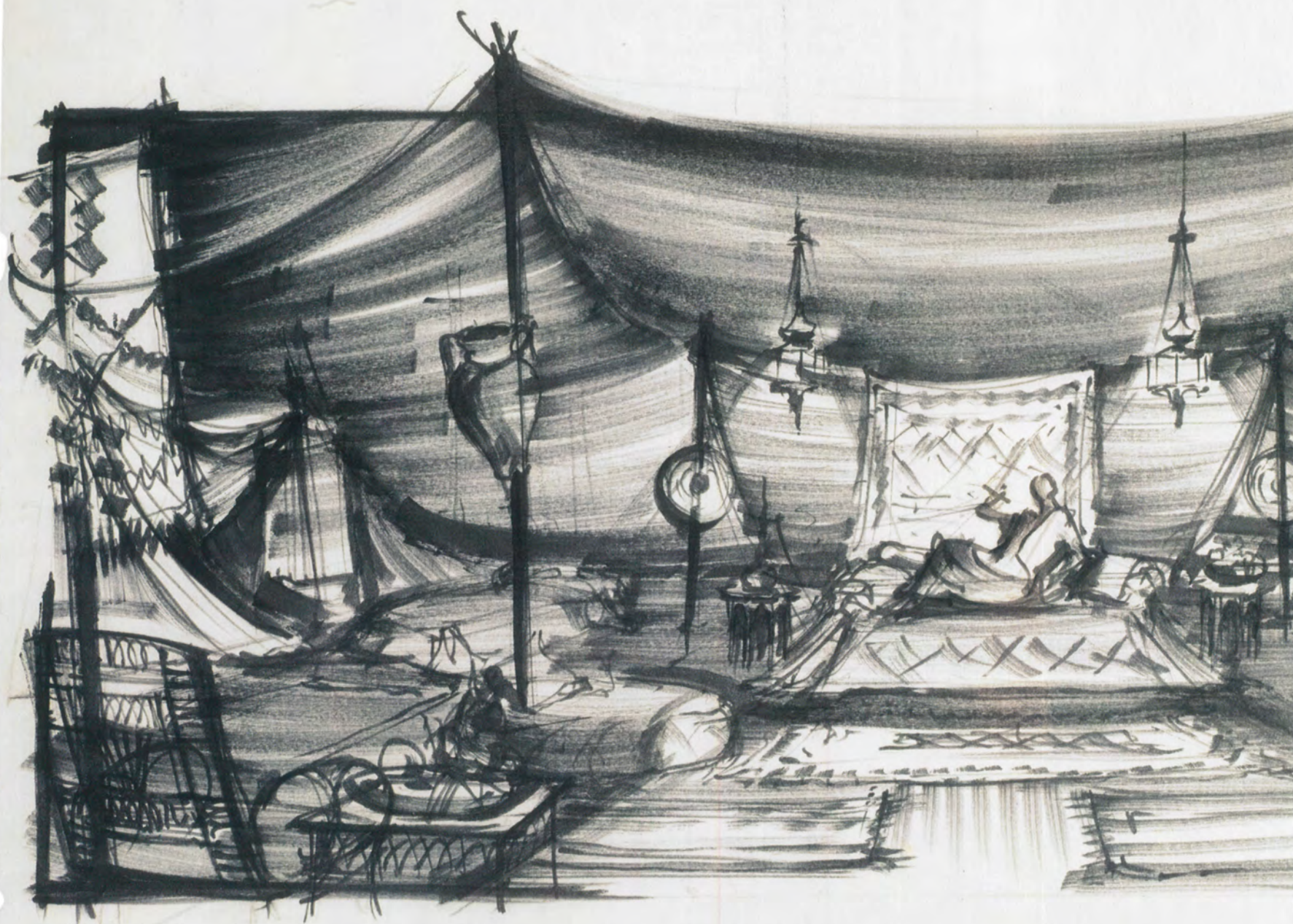
KEN ADAM

Felt-tip pen on paper

The Hermitage in St. Petersburg was Adam's inspiration for Anya's bedroom set.







④ INT. HOSEIN'S TENT

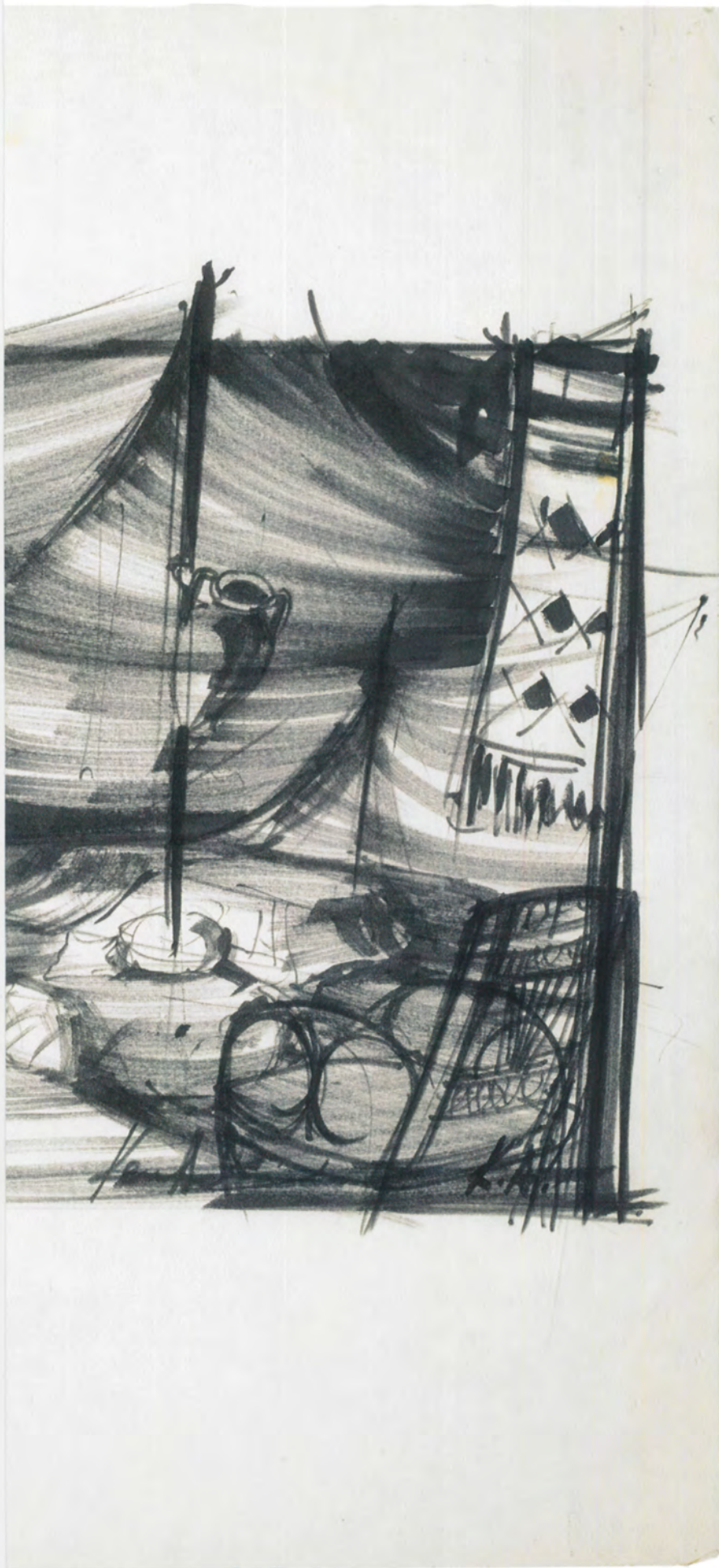
✦ INT. HOSEIN'S TENT

KEN ADAM

Felt-tip pen on paper

This opulently dressed set in the desert consisted almost entirely of soft furnishings. It is here that Bond meets his former Cambridge classmate, Sheikh Hosein, who helps him track down the men trying to sell Stromberg's submarine tracking system.





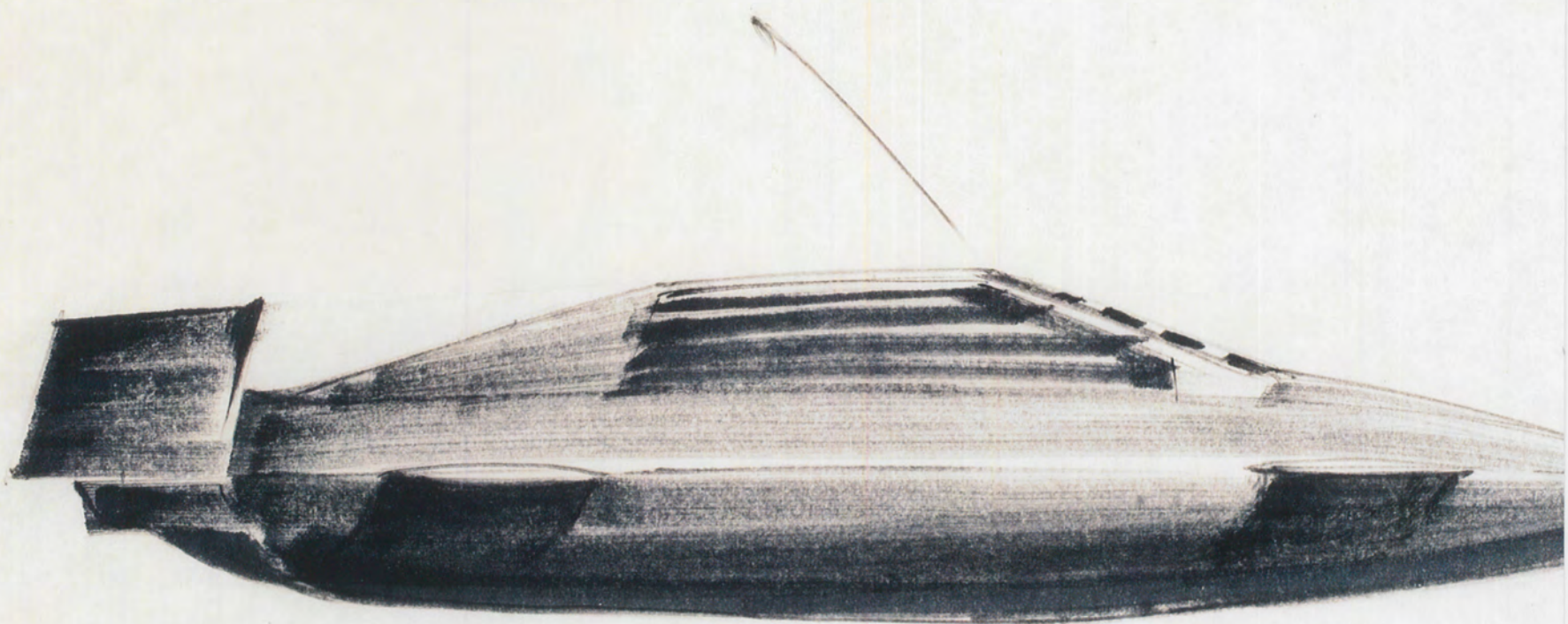
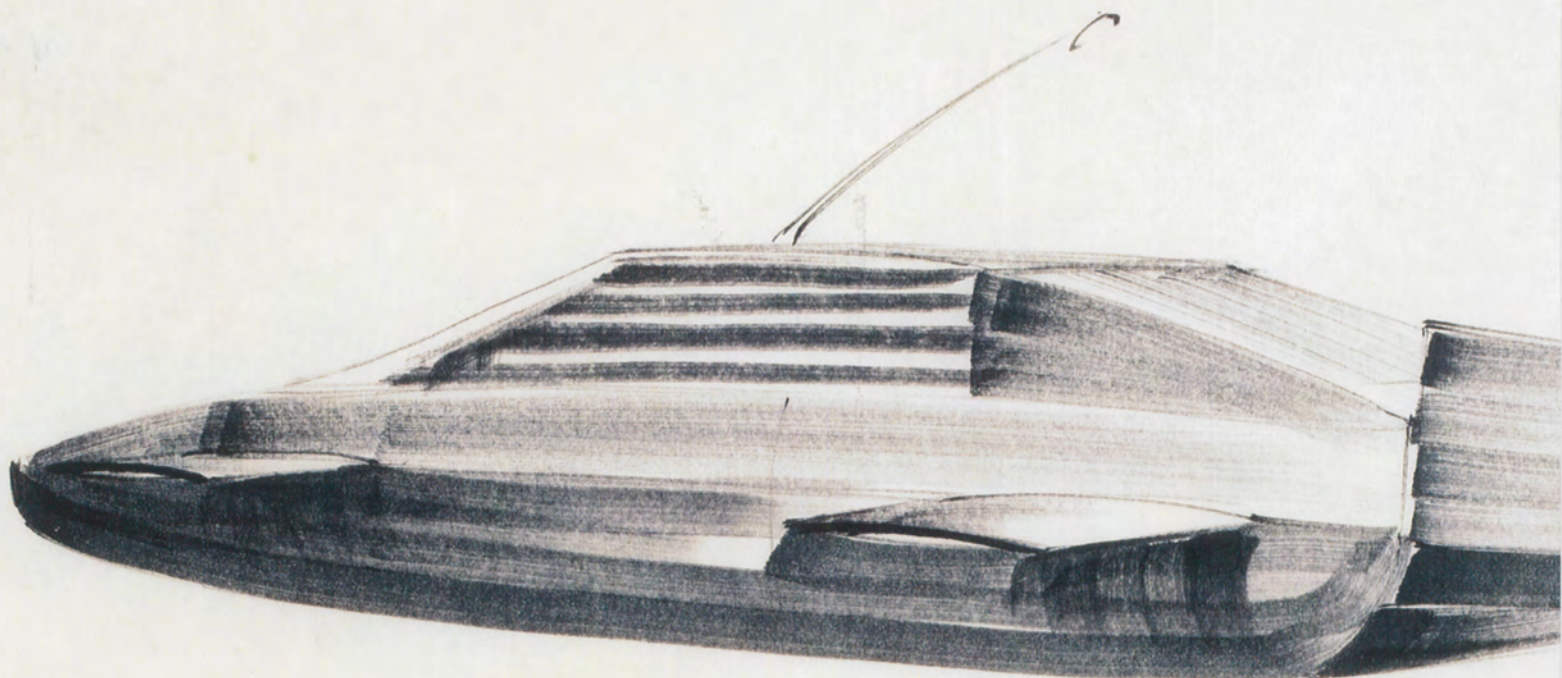
# ARABIAN COSTUME CONCEPTS ↔

RONALD PATTERSON

Watercolor, pen, and pencil

The concept for Bond's costume (top) shows 007 wearing a traditional oqal, shumagg and dish-dash-ah. Patterson diverts from traditional style when designing costumes for the Arabian beauties (right) that populate Sheikh Hosein's tent, giving them a glamorous Bond twist.

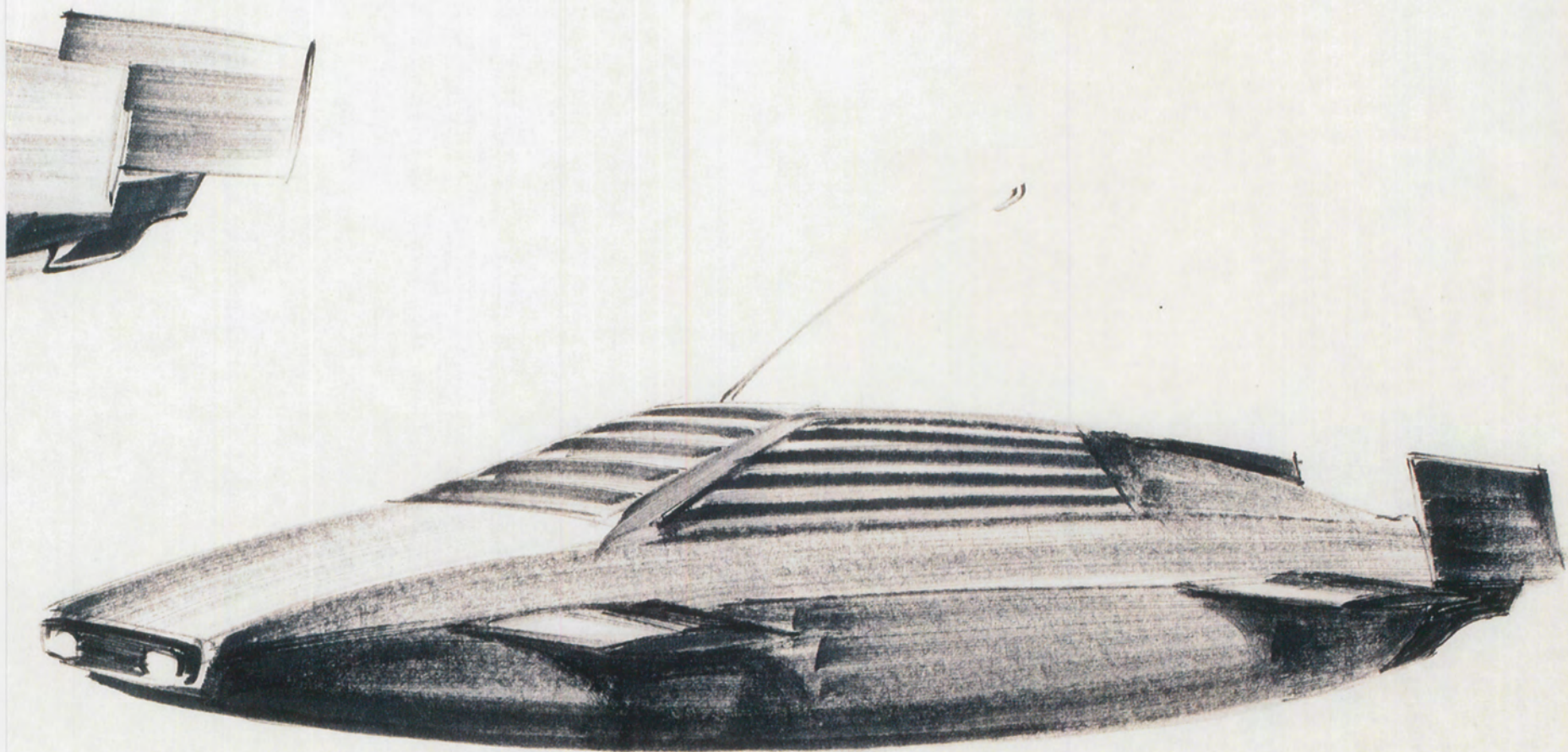




LOTUS CONVERSION TO SUBMARINE

① LOTUS "ESPRIT" CONVERSION TO SUBMARINE (SIDE VIEWS)





Len Adams

L.A.

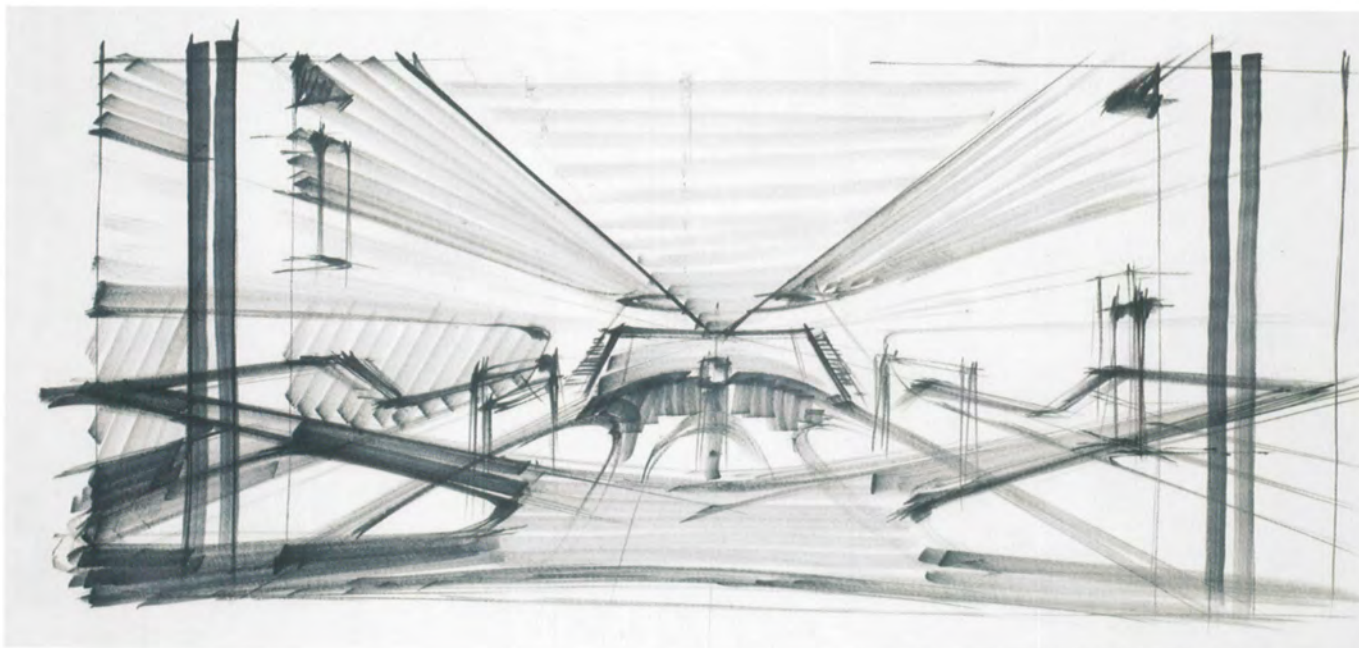


**ROUGH, INT. SUPERTANKER ↔**

KEN ADAM

Felt-tip pen on paper

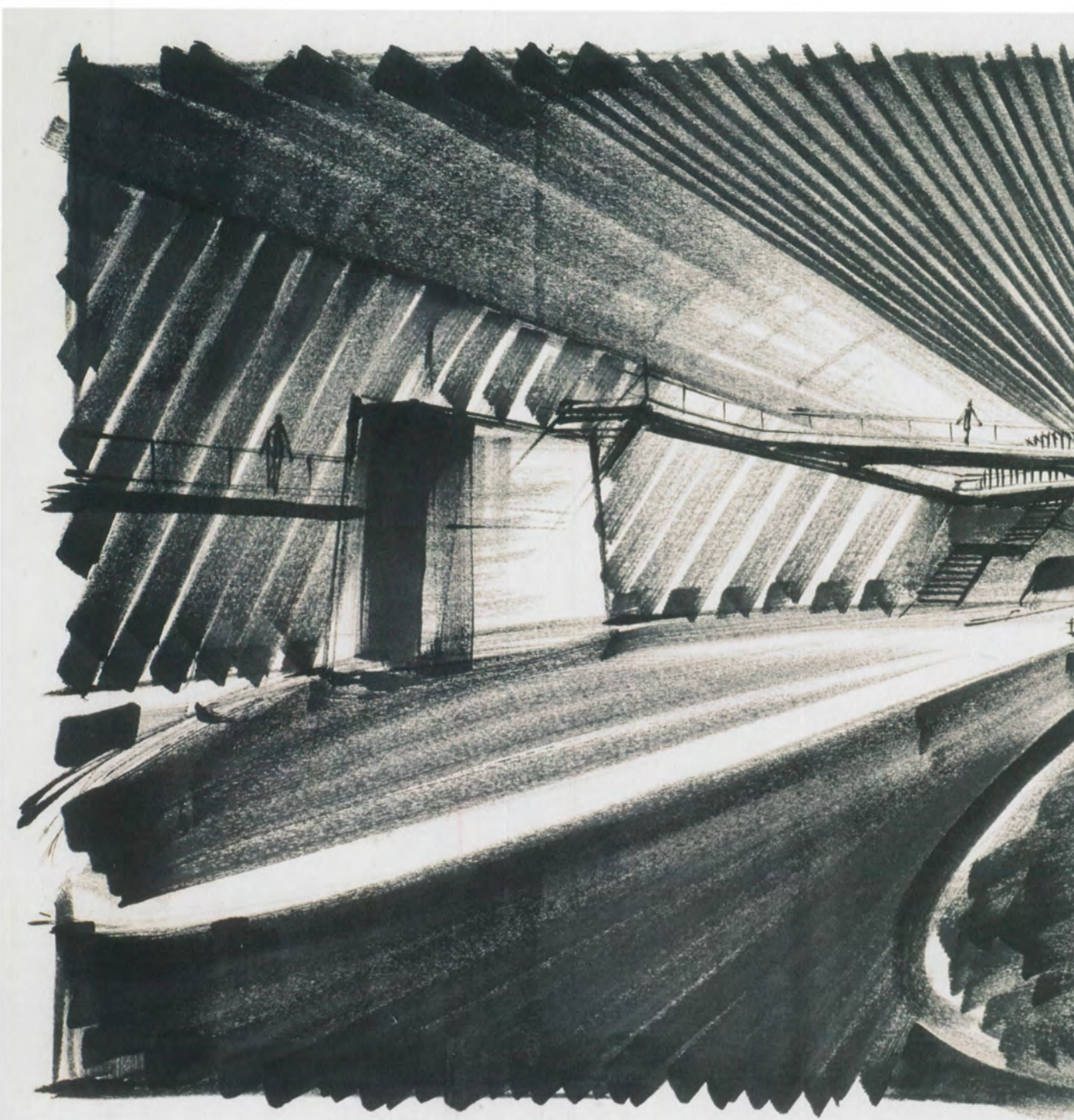
Adam began sketching his ideas for this set by laying out energetic lines of perspective. Adam liked to work fast, letting ideas flow freely. You can see the development of his thought in his rough sketches. Once he had developed the layout of an idea, he would start sketching it from different points of view to convey how the set would appear in 3D.

**INT. SUPERTANKER, WITH THREE SUBS ↔**

KEN ADAM

Felt-tip pen on paper

The 007 Stage at Pinewood Studios was 336 ft long, 160 ft wide, and 53 ft high and was built in conjunction with the set. It was on three levels with two working lifts. A central tank held the three mock submarines, which ran on rails, as well as two working magnetic induction crafts. The entire set was clad in gunmetal stainless-steel. How do you light a set of this size? Ken Adam's friend, Stanley Kubrick suggested using floodlights. The set was launched with a fanfare and the former Prime Minister, Harold Wilson, was among the dignitaries who attended the opening ceremony.

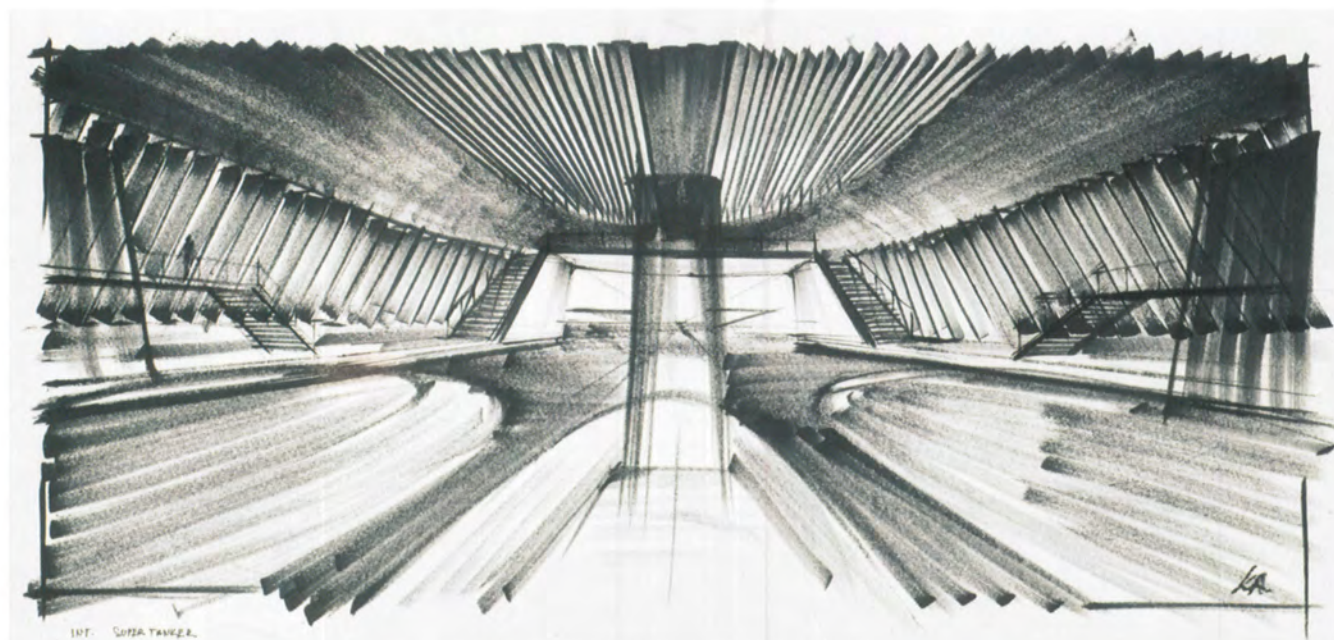
**↔ LOTUS CONVERSION TO SUBMARINE (previous page)**

KEN ADAM

Felt-tip pen on paper

Adam, a sports car fanatic, chose the Lotus Esprit because he thought its wedge shape lent itself to transforming into a submarine. It became affectionately known as "Wet Nellie," referencing one of its predecessors, the autogyro from *You Only Live Twice* "Little Nellie." Seven Lotus shells were used to complete the conversion effect by Derek Meddings' team who shot it on location in the Bahamas. One working Lotus sub was made by Perry Submarines. A miniature model was also used. The road version was borrowed from Lotus chairman, Colin Chapman.



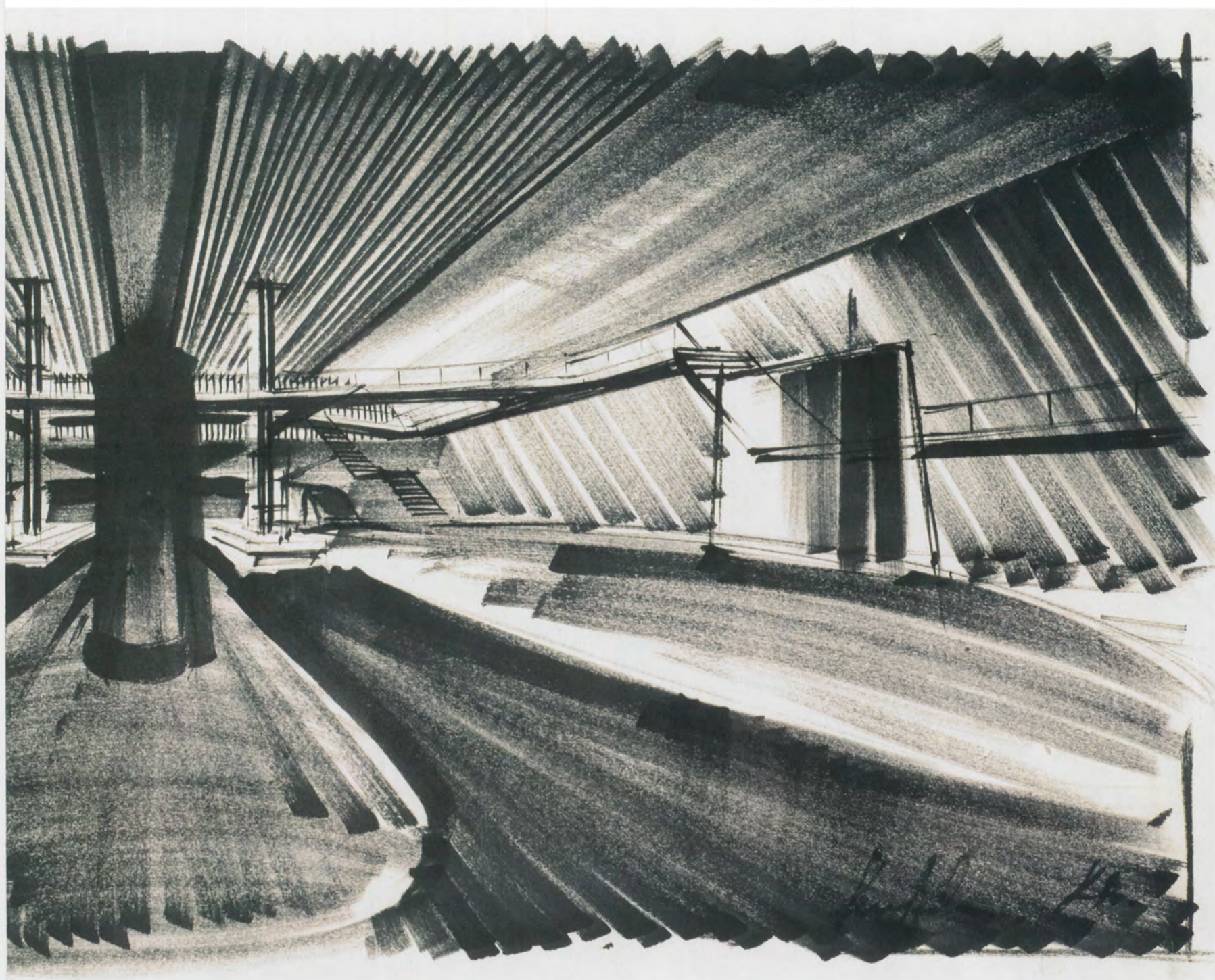


# INT. SUPERTANKER, C.

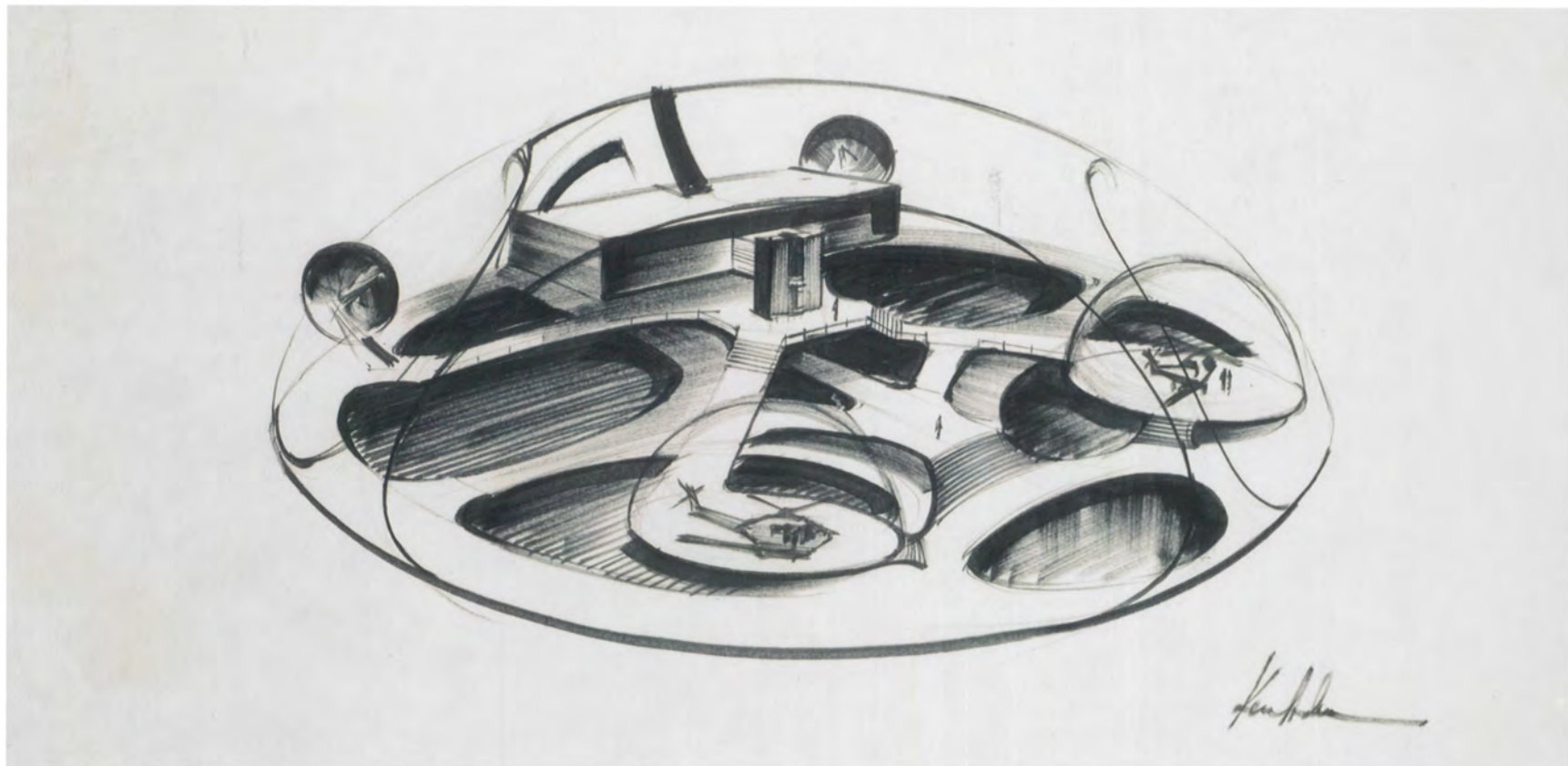
KEN ADAM

Felt-tip pen on paper

The art department was invited to look at the nuclear submarines at the HMNB Clyde in Faslane, Scotland, for reference. The three submarines in the film were about 300 ft in length, built to  $\frac{1}{4}$ -scale in marine ply, and covered in a fiberglass skin.





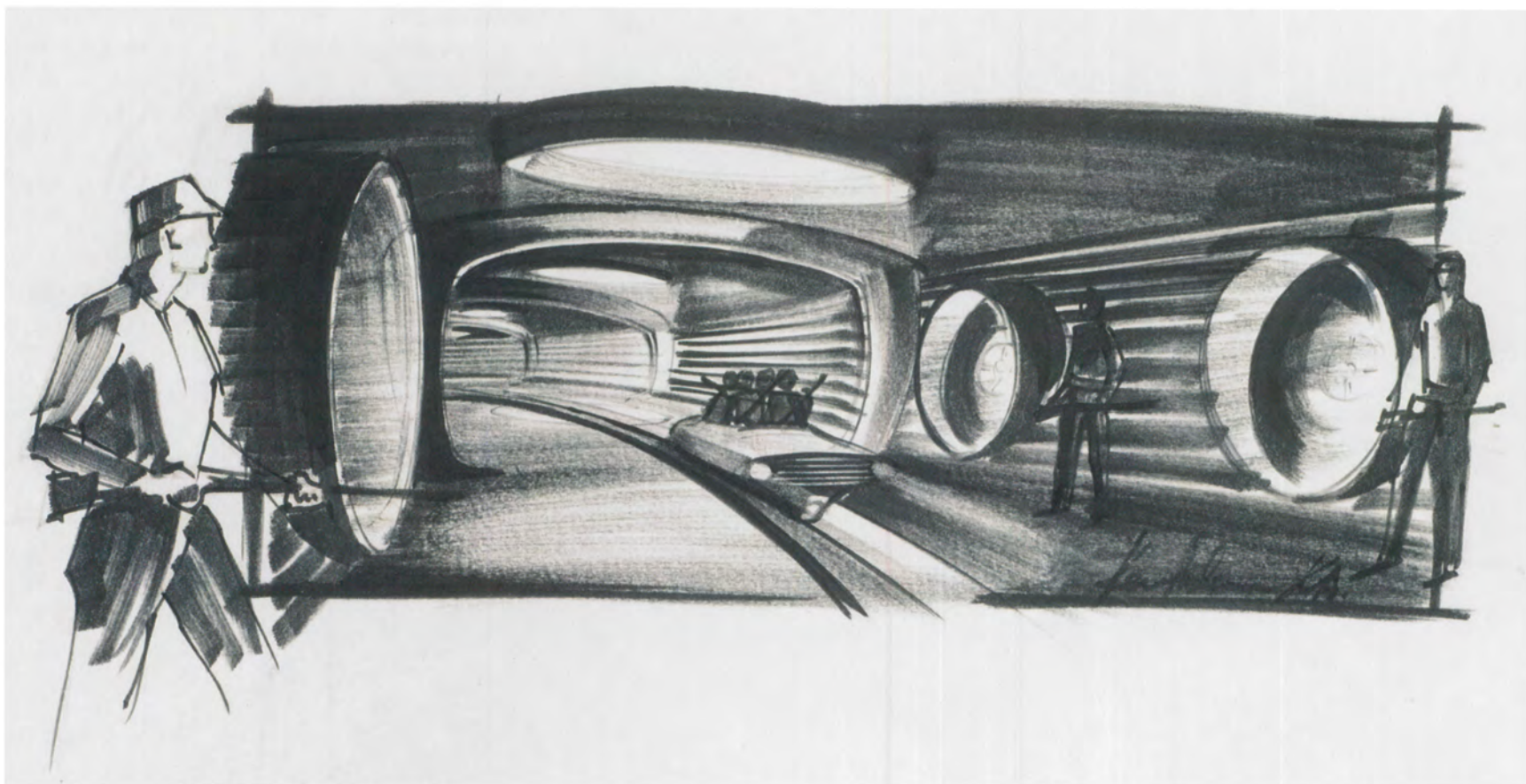


✦ EXT. OF ATLANTIS DOME LAYOUT

KEN ADAM

Felt-tip pen on paper

This design demonstrates Adam's willingness to experiment with curved shapes for Stromberg's *Atlantis* lair. The design incorporates a heliport—one of the main ways to access the marine research laboratory from the mainland.



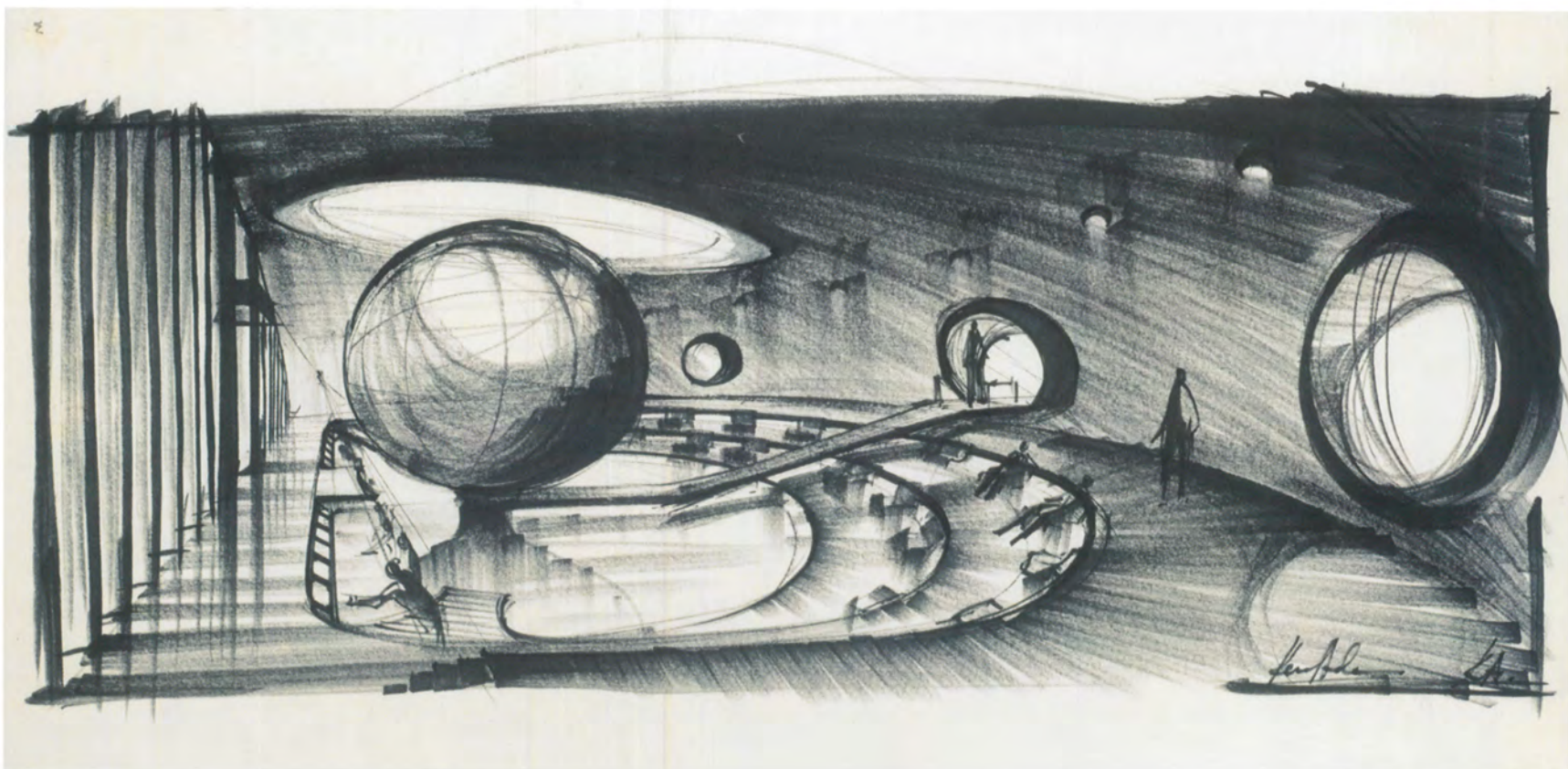
✦ INT. PASSAGE OUTSIDE BRIG (ENLARGEMENT)

KEN ADAM

Felt-tip pen on paper

This passage also shows an early concept of the linear induction craft. This is based on electrical engineer Erik Laithwaite's magnetic levitation system called the Magnetic River, demonstrated in an earlier Q lab scene.



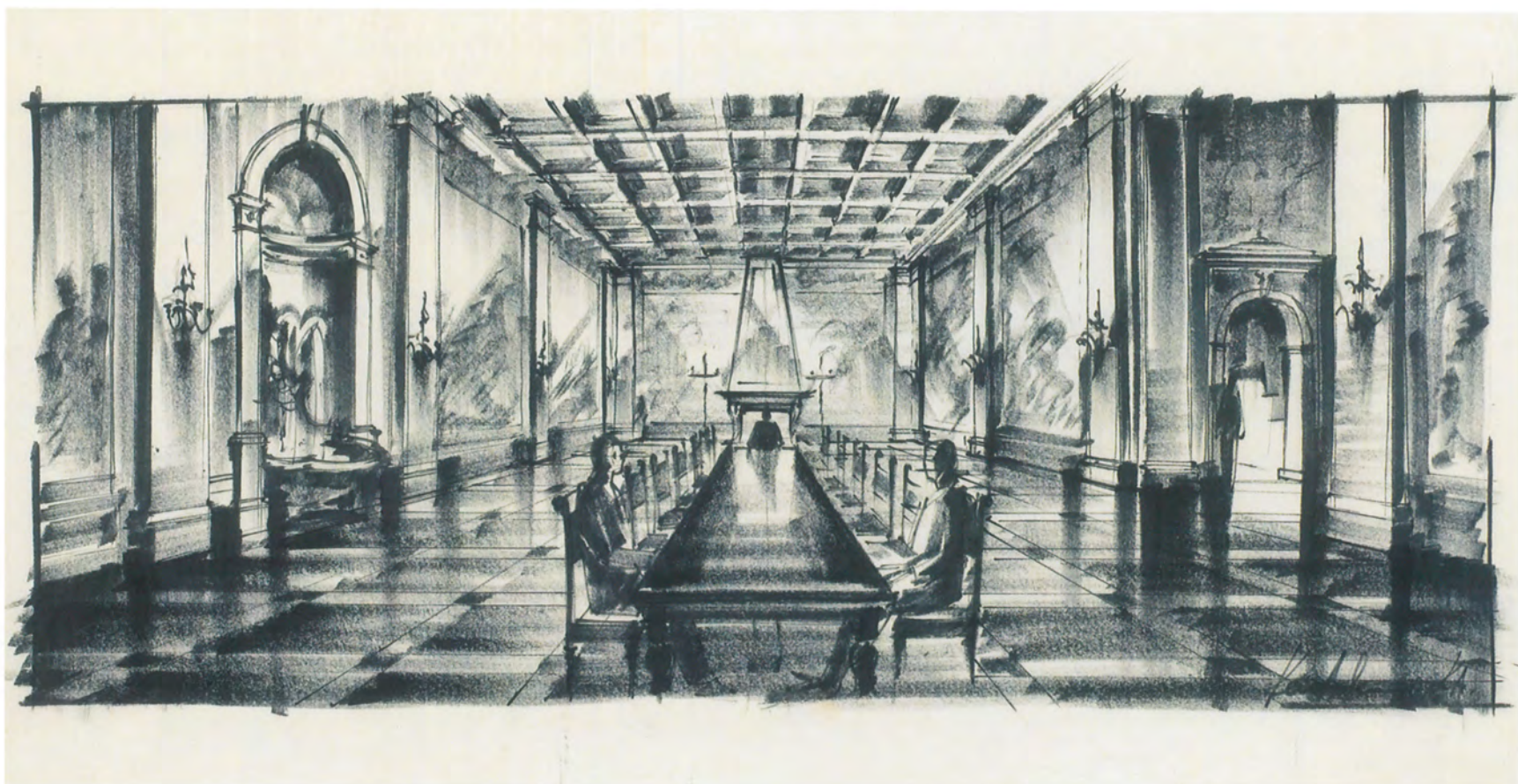


#### INT. CONTROL ROOM, SIDE ANGLE

KEN ADAM

Felt-tip pen on paper

This concept shows the giant globe map—indicative of Stromberg's grandiose ambitions—which was finished in copper.



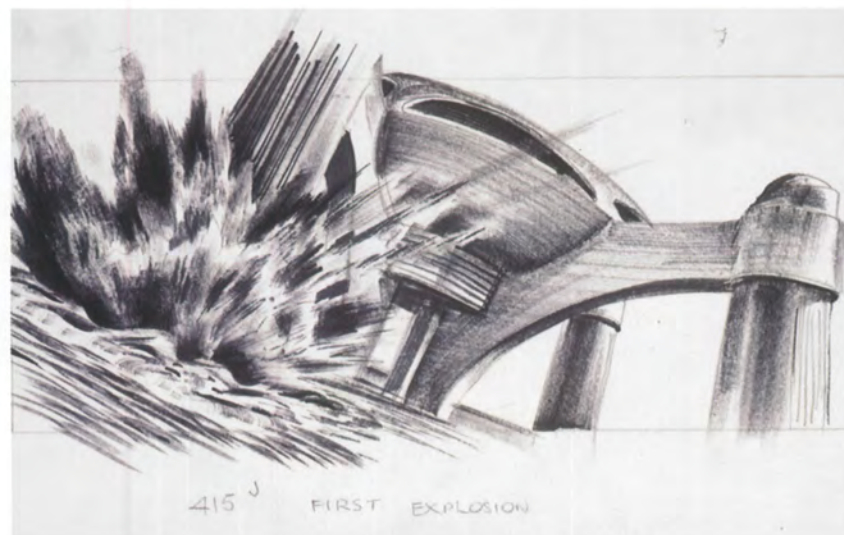
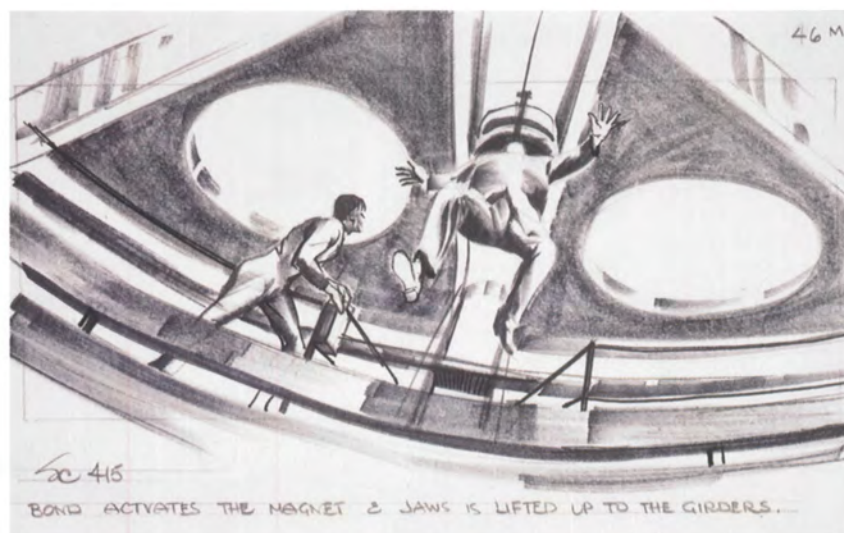
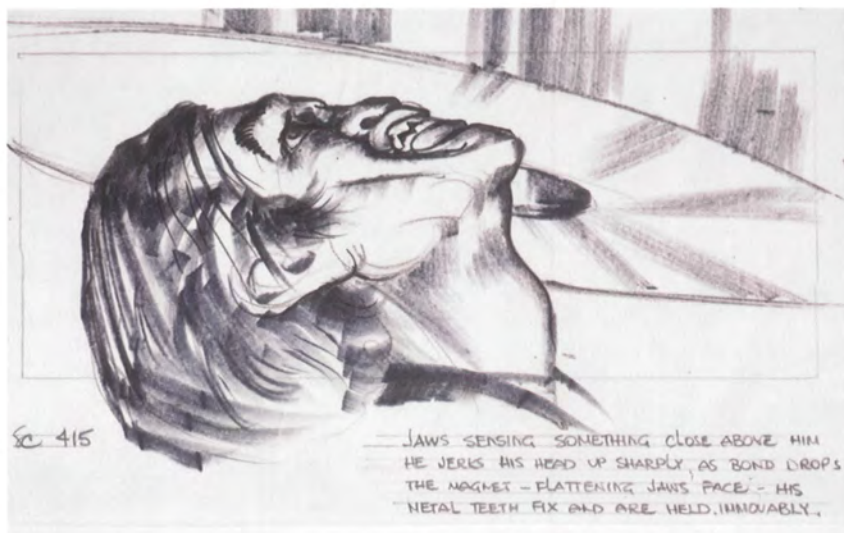
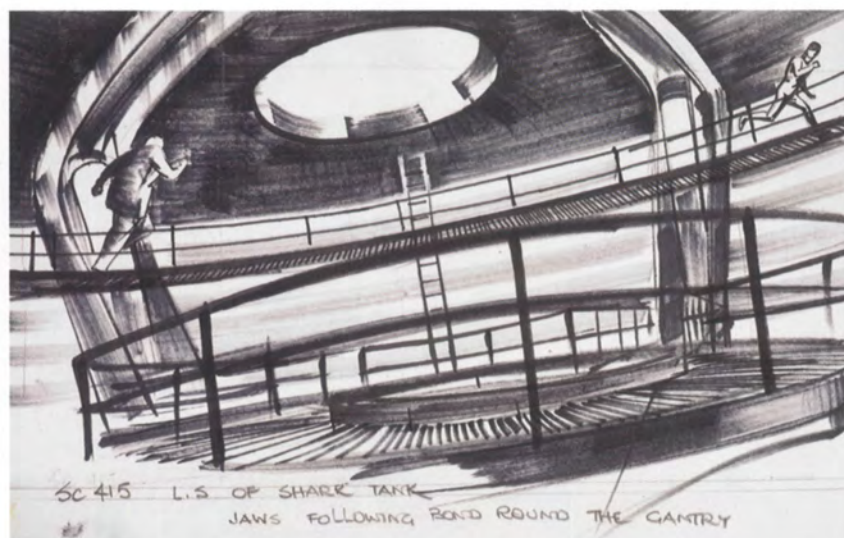
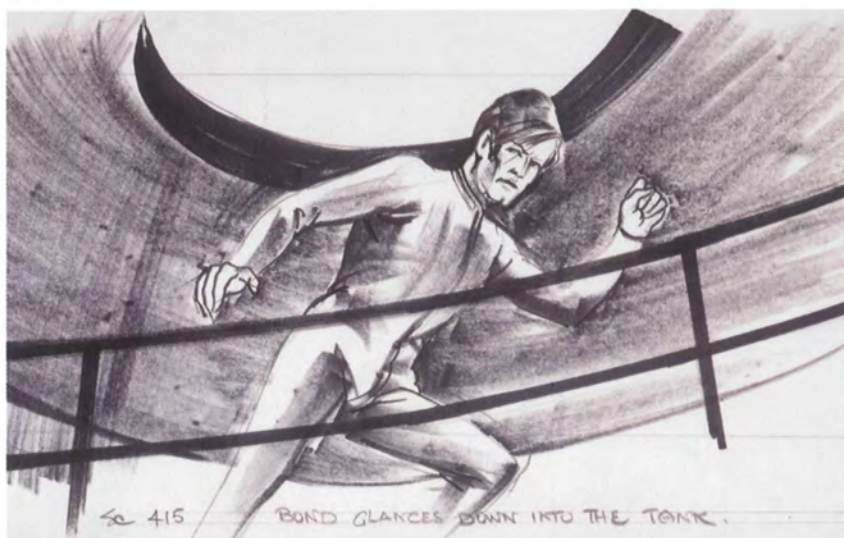
#### STROMBERG'S DINING ROOM

KEN ADAM

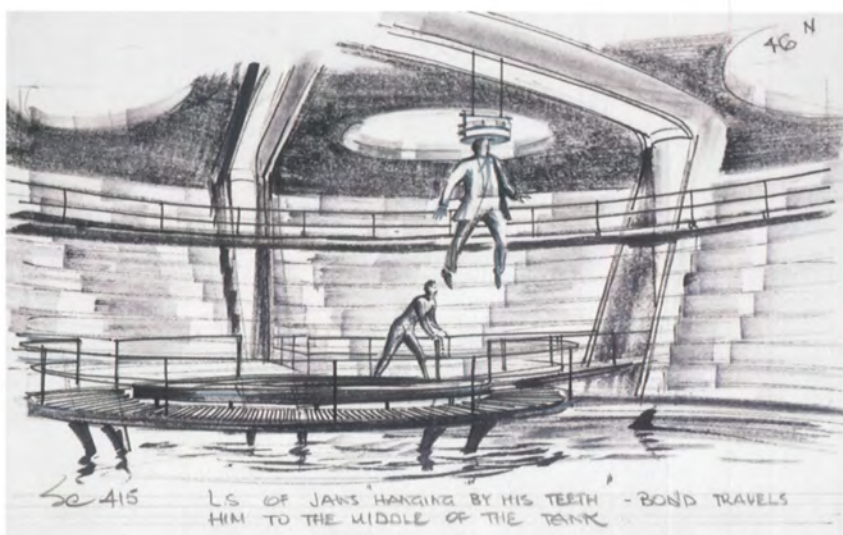
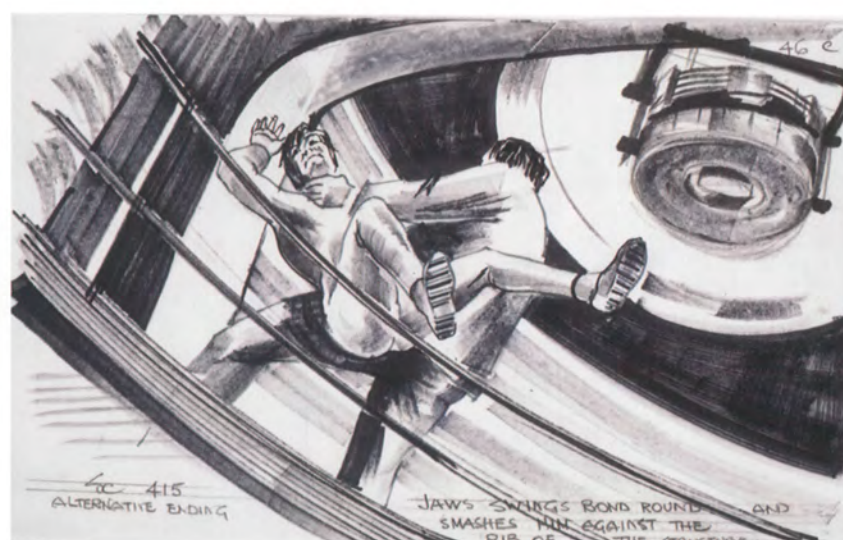
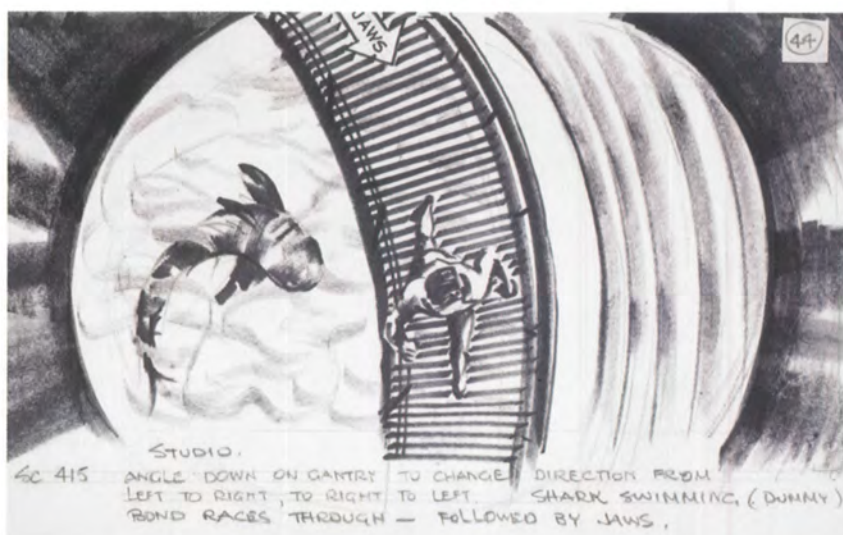
Felt-tip pen on paper

Adam designed the 60-ft refectory table for his Italian-palazzo-style dining-room set.









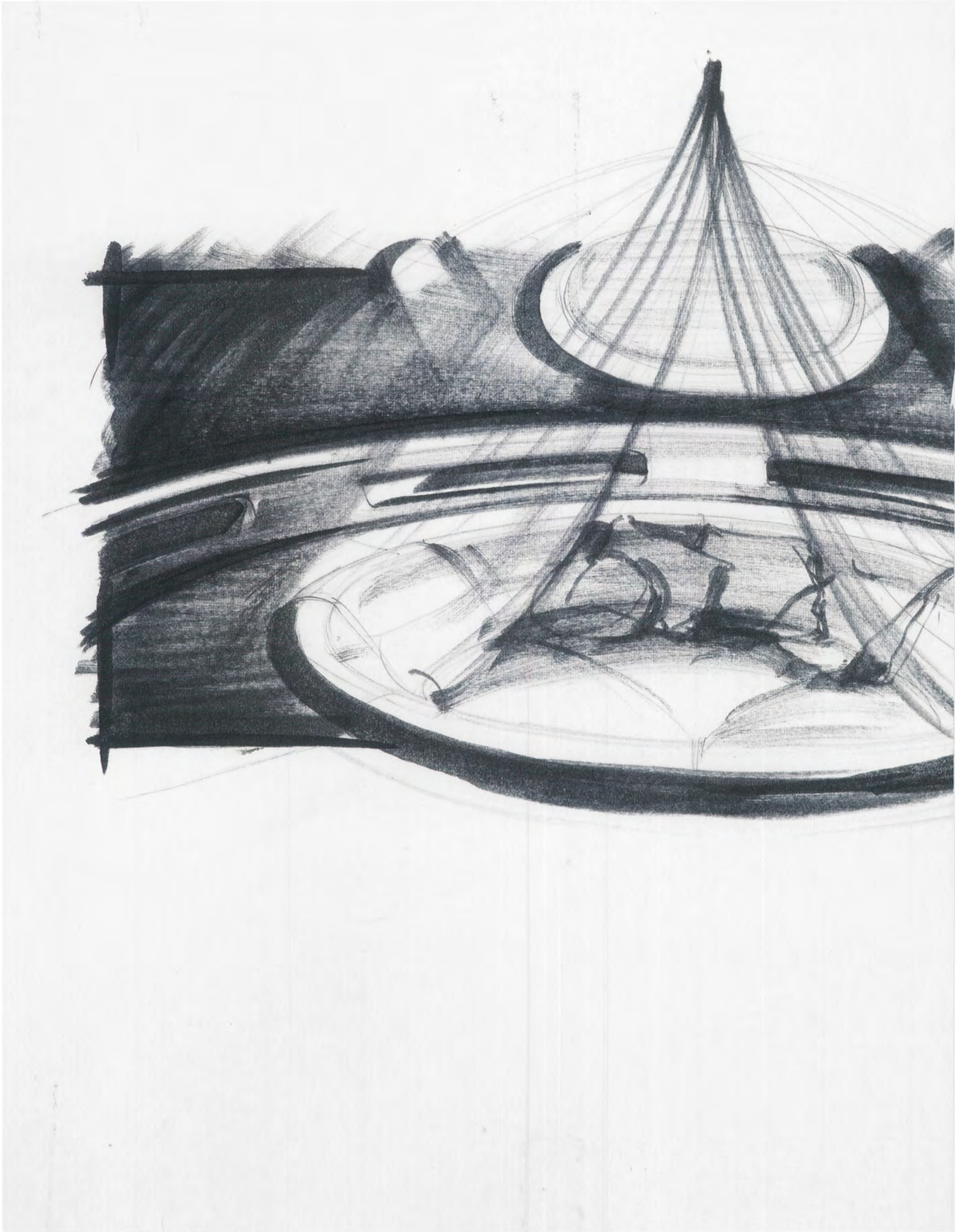
#### STORYBOARD

IVOR BEDDOES.

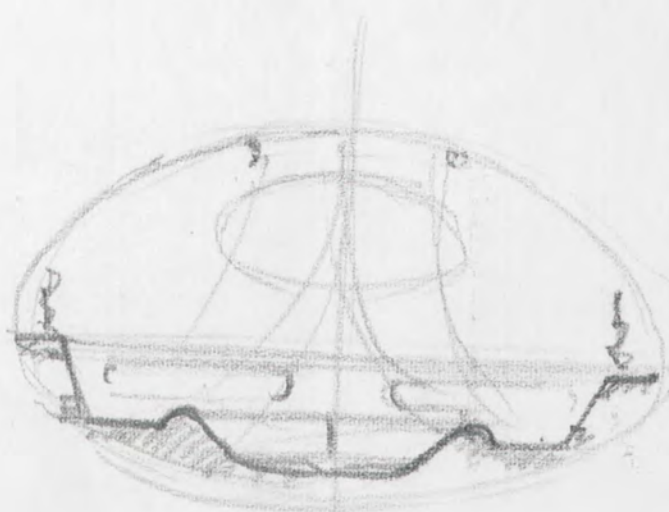
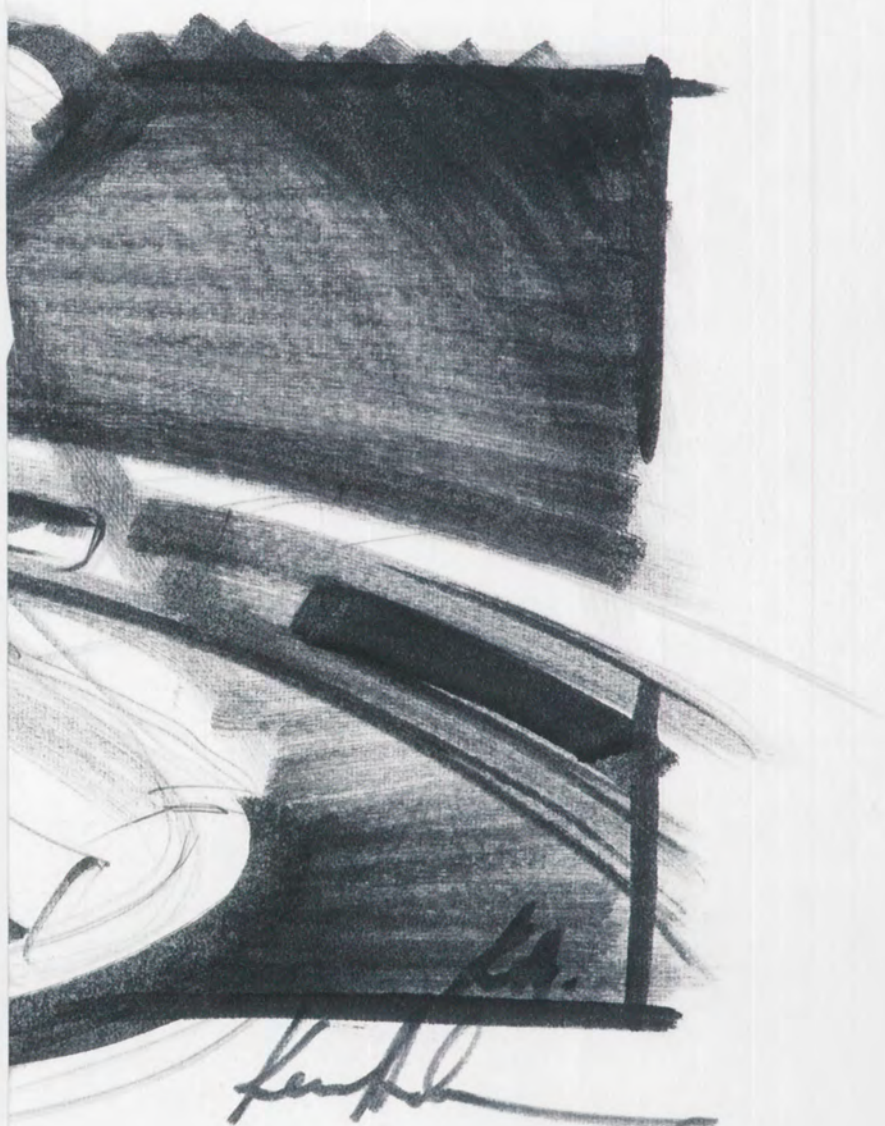
Pencil

This shows the sequence where, inside *Atlantis*, Bond lowers an electro-magnet that attracts Jaws' metal teeth. He is then dumped in Stromberg's shark tank. Bond then frees Anya as *Atlantis* is rocked by explosions. (Jaws gets the better of a shark and survives to make an appearance in the next Bond film.)









◀ INT. ATLANTIS ESCAPE CHAMBER

KEN ADAM

Felt-tip pen on paper

As *Atlantis* is blown-up and sinking, Bond and Anya manage to get into Stromberg's escape capsule, the exterior of which is designed as a mini-*Atlantis*. The interior is a plush circular bed handily equipped with a bottle of champagne in a side compartment.





15 ~~WIDE~~ C.U. THE HUGG, LEERING  
A CHUTE STRAPPED ON HIS

✦ STORYBOARD (DETAIL)

BOND ART DEPARTMENT

Pencil and watercolor on board

This frame shows the moment at the beginning of the film when Bond has been ejected from a plane and is pursued by the leering Jaws, back to menace 007 once again.



# MOONRAKER™

(1979)

*Moonraker was for me the most complicated Bond of all. I didn't want science fiction, I wanted science fact.*

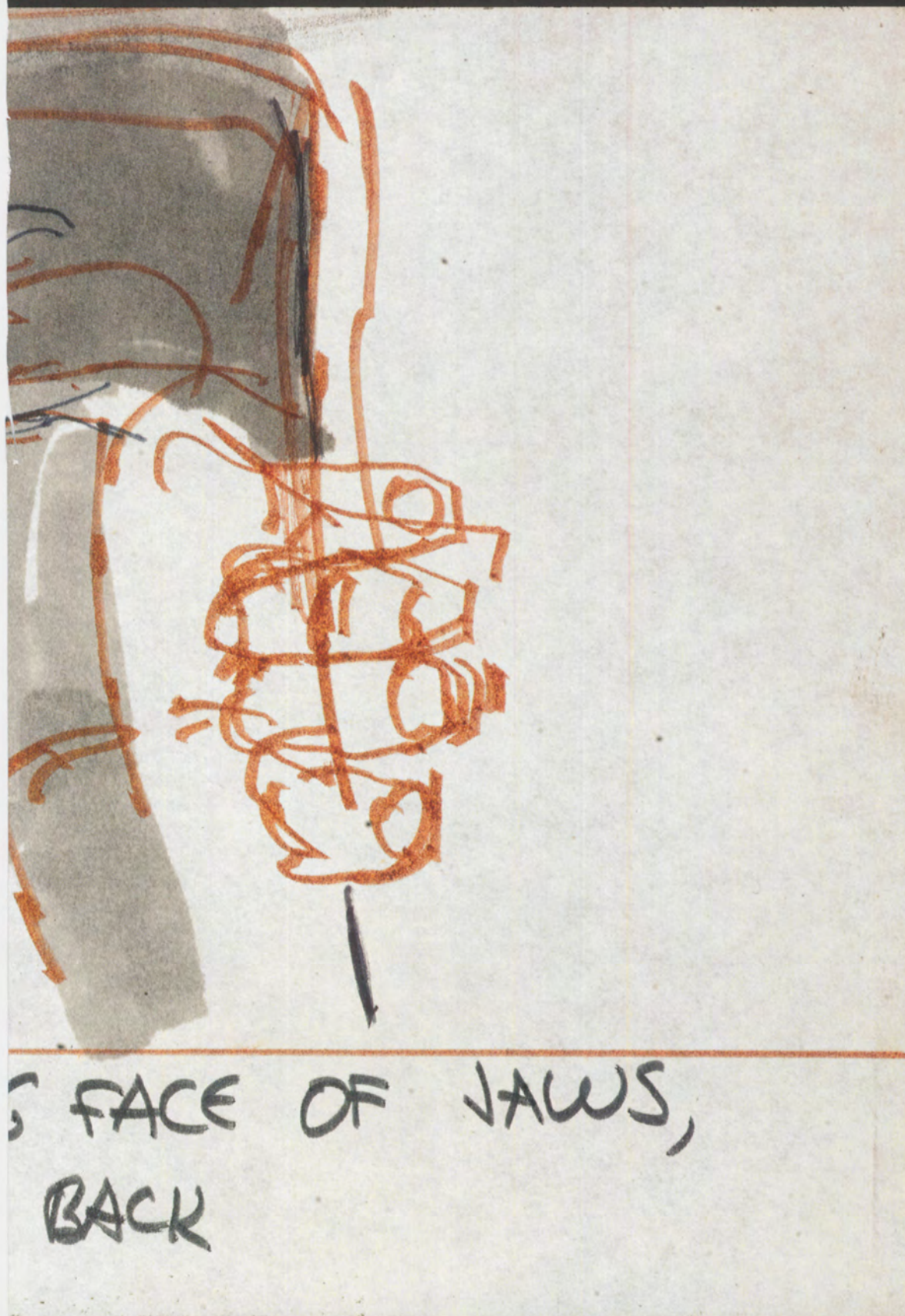
Ken Adam, Production Designer

Influenced by the success in 1977 of *Close Encounters of The Third Kind* and *Star Wars*, producer Cubby Broccoli and Michael Wilson, now executive producer, decided it was time to take Bond into outer space. Due to a change in British tax laws, it was arranged to co-produce with Les Productions Artistes Associés (the French United Artists) and base the production in Paris.

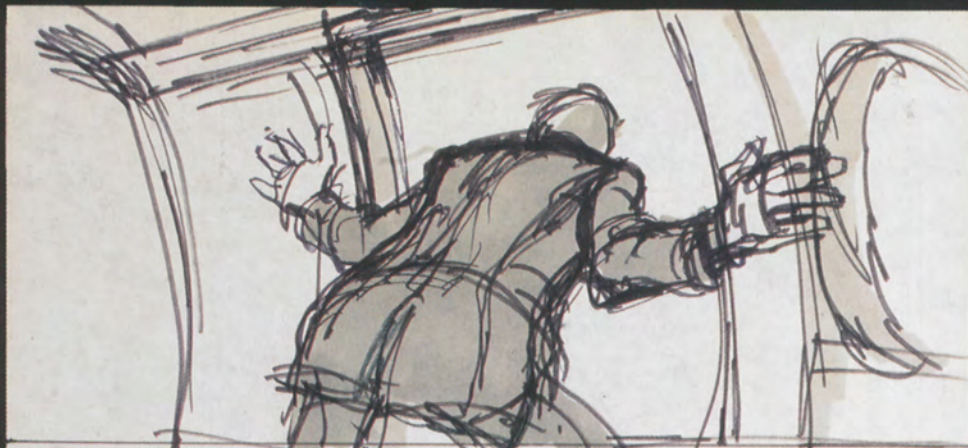
The size of the production meant it not only required every sound stage in Paris, but it also used the 007 stage at Pinewood for the miniature sets and visual effects sequences directed by Peter Lamont and supervised by Derek Meddings. Even so, stage space was still tight and many interiors were shot on location, more than for any Bond film to date. Some interiors of Drax's chateau were shot at the Chateau de Vaux le Vicomte. Holly Goodhead's office was shot in the Pompidou Centre, while Q's South American lab was actually a location interior in Venice. Many scenes intercut location exteriors and interiors with Paris studio interior sets. For instance, the Drax laboratory was a combination of a Venice location exterior, a hallway set in a Paris studio, and a Paris location interior lab set matched with a Paris studio lab set.

Aside from this complex shooting arrangement, Ken Adam created a hyper-realistic centrifuge set and space-station exterior and interior sets. He researched NASA's designs and had former NASA illustrator Harry Lange as Space Art Director to consult.

*Moonraker* was Oscar® nominated for Best Effects and Visual Effects and, without resorting to any computer-generated imagery for the spectacular space shuttle and battle sequences, the film broke box office records in every continent. *Moonraker* was Production Designer Ken Adam's final Bond film.



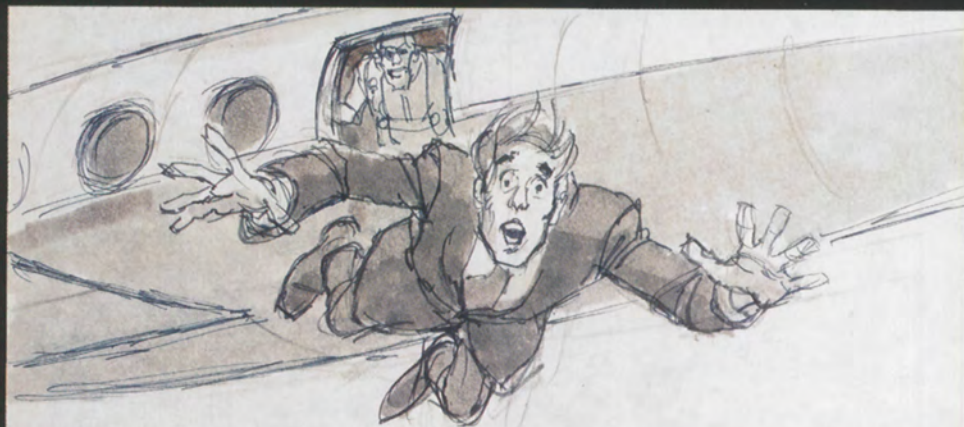




10 IN THE PLANE, BOND BEGINS PULLING HIMSELF BACK — AS THE CAMERA ~~BOND~~ MOVES TOWARD HIM (PROBLEM WITH HIDDEN CHUTE PACK)



11 A PAIR OF HUGE HANDS REACH FRONT OF THE CAMERA AND PU



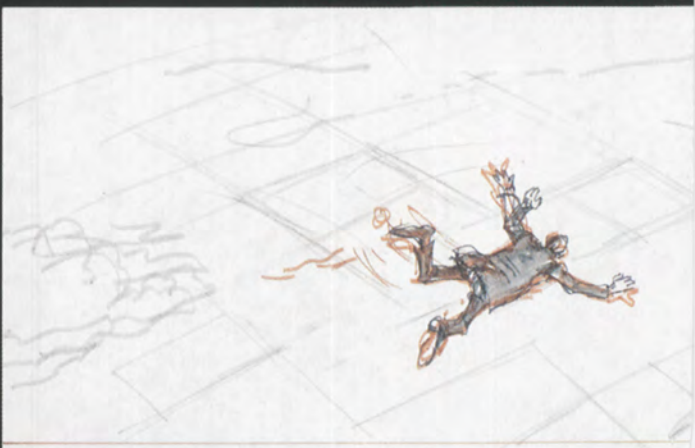
13



14 AND FOLLOW HIM DOWN AS AWAY FROM US, TUMBLING, OUT



16 BOND FALLING OUT OF CONTROL



17 CAMERA BOND STABILIZES  
FOLLOWS BOND DOWN





11 CLOSE IN  
ON BOND



12 AS THE HANDS DROP OUT OF SCENE, WE  
FOLLOW BOND THROUGH THE DOOR



14 BOND FALLS  
CONTROL



15 C.U. THE HUGE, LEERING FACE OF JAWS,  
A CHUTE STRAPPED ON HIS BACK



17

BOND LOOKS (TOO CLOSE?)

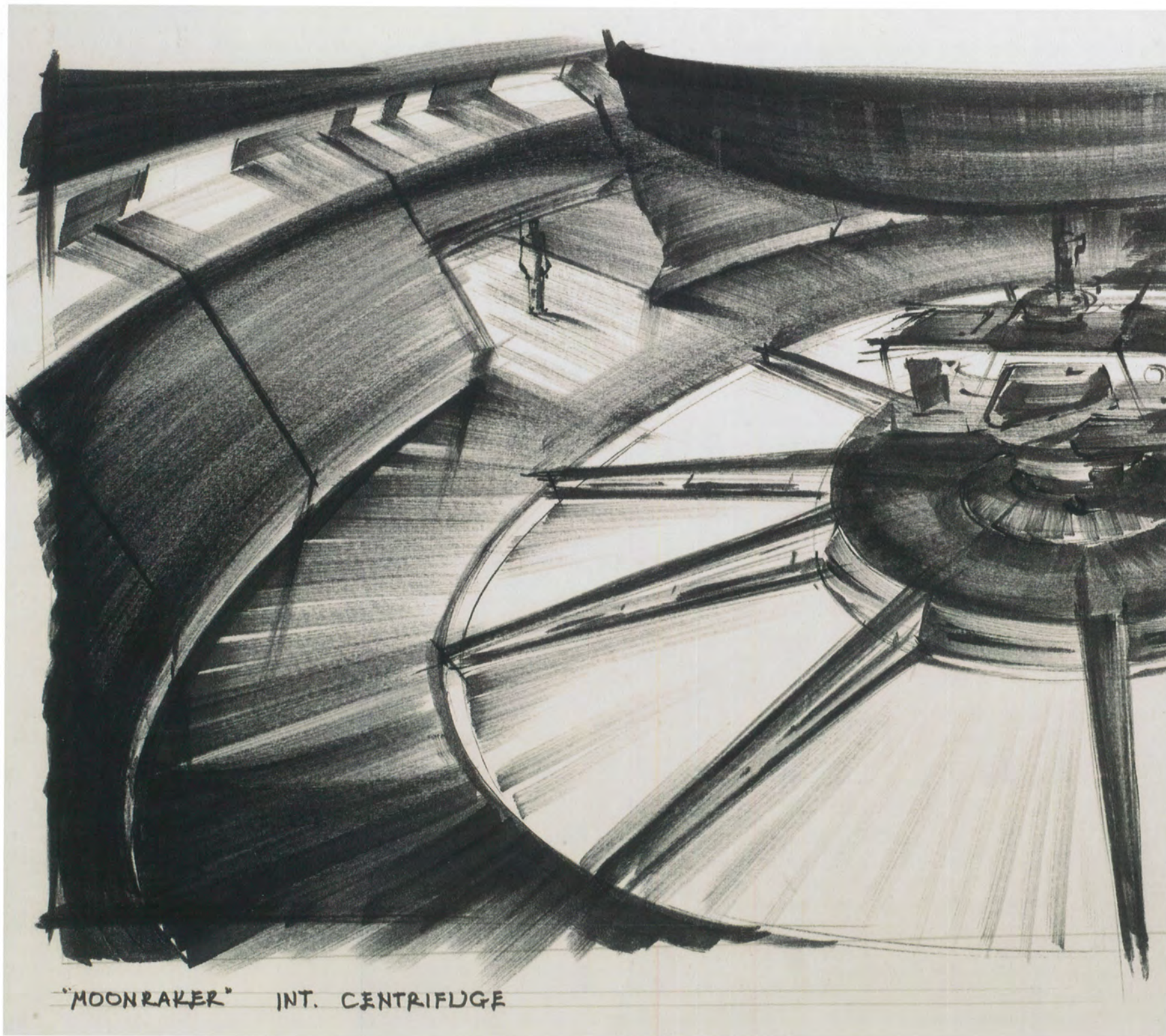


#### OPENING SEQUENCE STORYBOARD

BOND ART DEPARTMENT  
Watercolor, pen, pencil

The sky-diving stunt for this sequence was shot over Pope Valley California six weeks before principal photography began. The aerial cameraman, Randy Deluca, used a lightweight, experimental, anamorphic camera with a 30mm lense that producer Michael Wilson found in Paris.





✦ INT. CENTRIFUGE

KEN ADAM

Felt-tip pen on paper

Adam visited a real centrifuge at NASA's Ames Research Centre in California but, finding this too basic, designed his own sleek version resembling a robotic arm/fist.



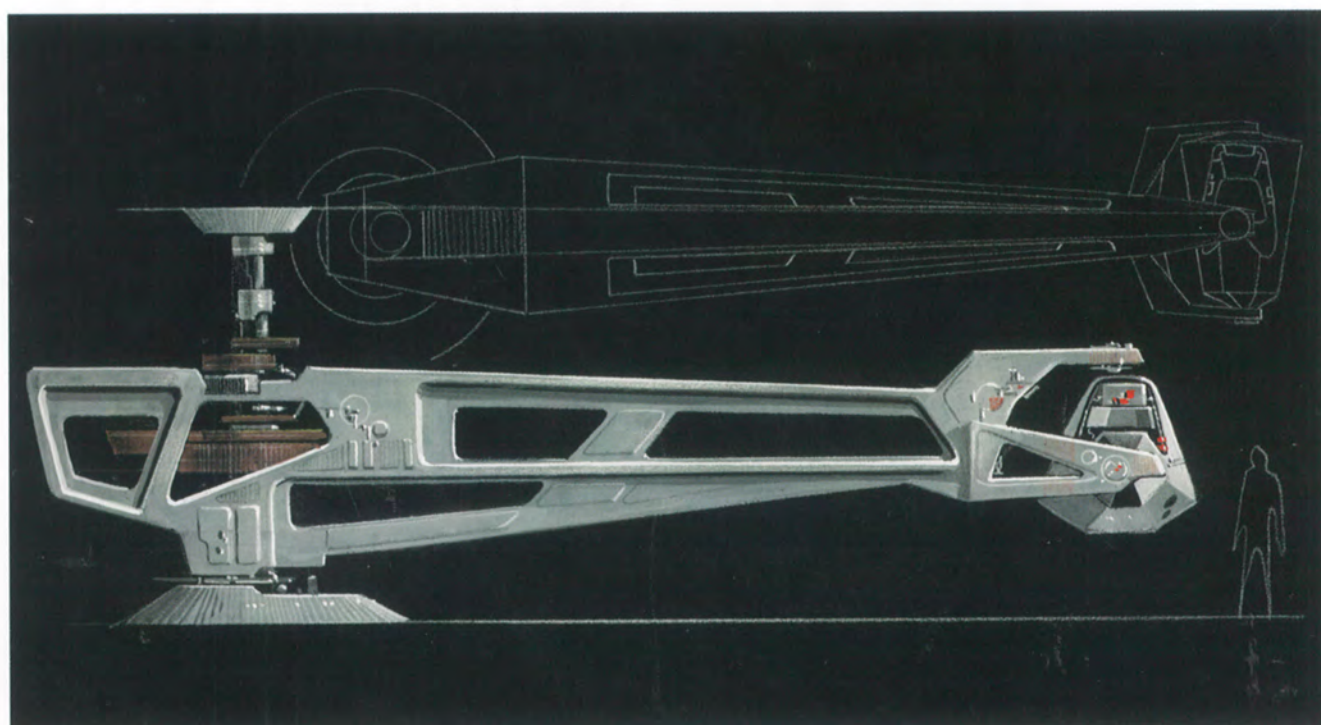


# **CENTRIFUGE ARM DETAIL >>**

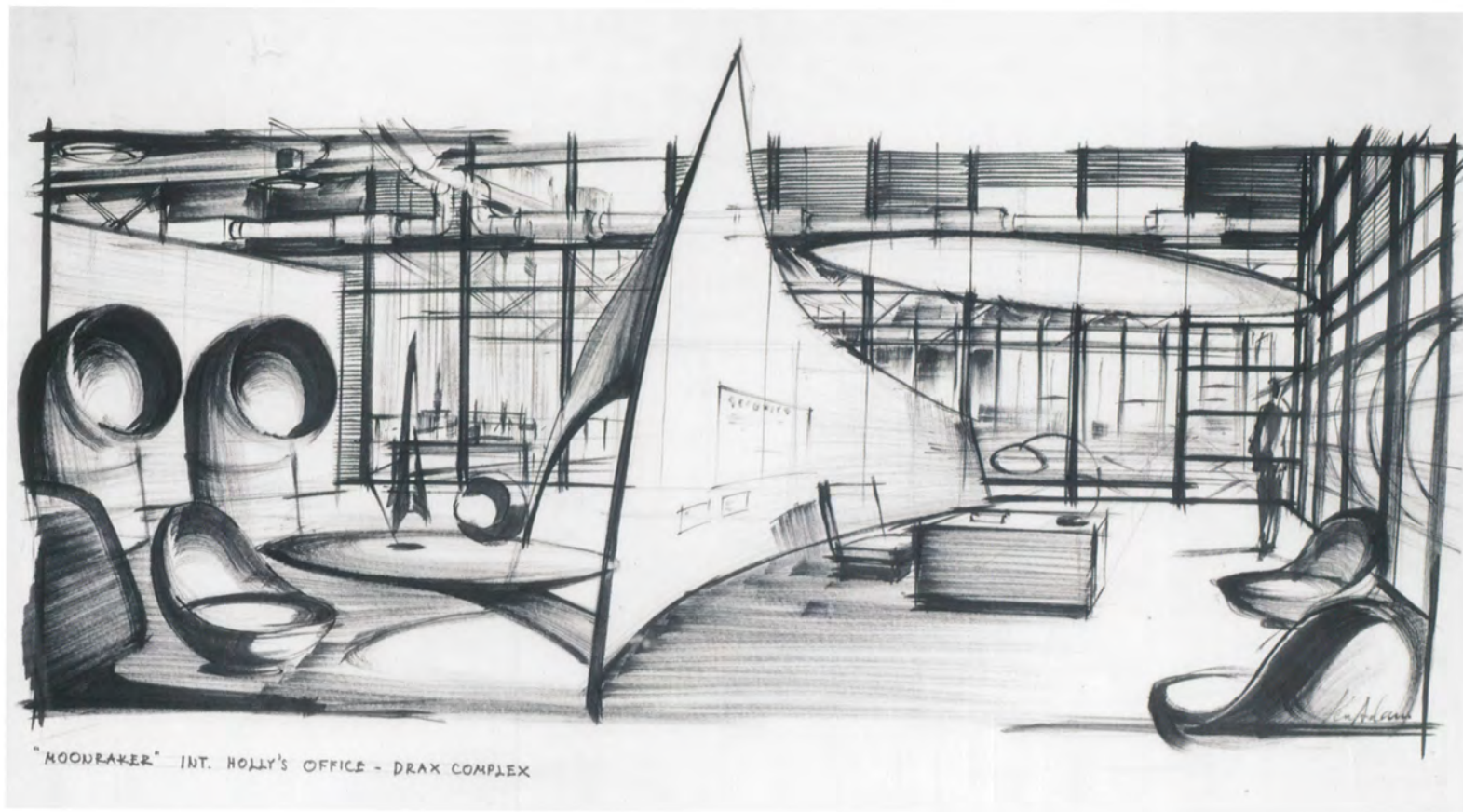
KEN ADAM

Mixed media on black card

This highly designed centrifuge trainer was a working piece of equipment. It didn't rotate as fast as a real centrifuge so the film was sped up and air pressure was used on Roger Moore's face to give the impression of false gravity.





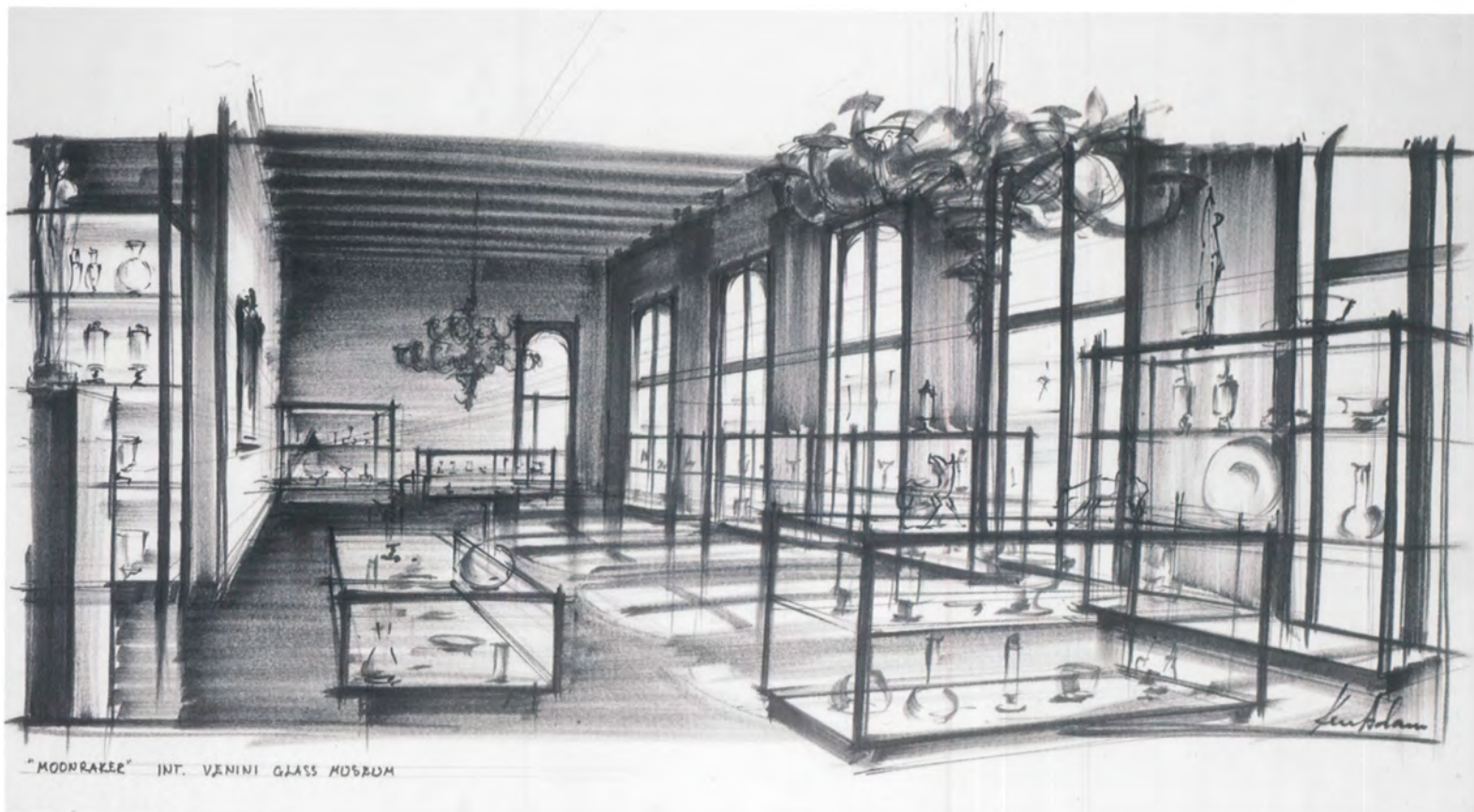


#### ✦ INT. HOLLY'S OFFICE, DRAX COMPLEX

KEN ADAM

Felt-tip pen on paper

This chrome and white interior set was located in the Pompidou Center and dressed with NASA models, as well as modern sculpture and oil paintings.



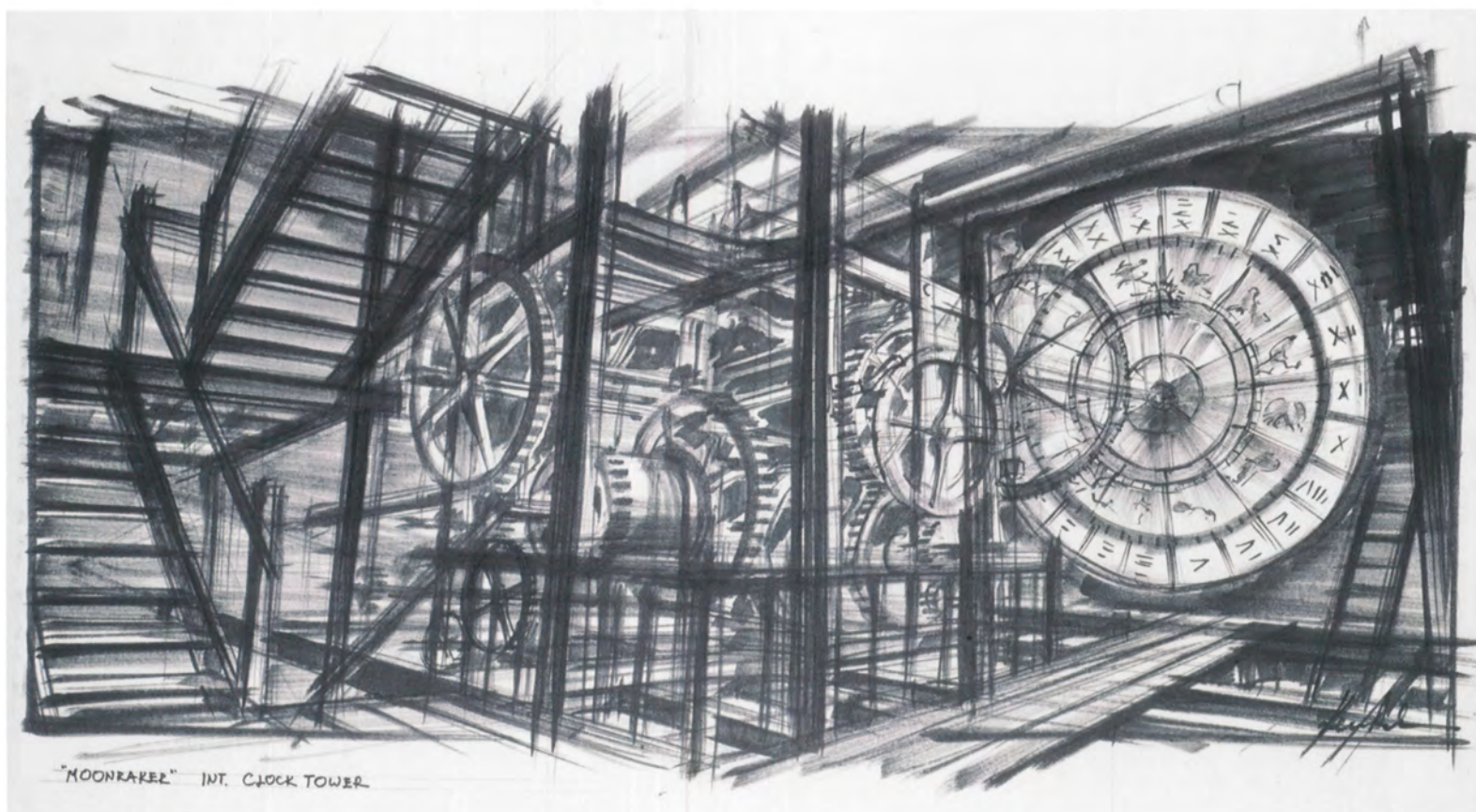
#### ✦ INT. VENINI GLASS MUSEUM

KEN ADAM

Felt-tip pen on paper

The exteriors of the museum were shot in Venice and the interior set was built on a stage in the Paris studio. All the prop Venetian glass exhibits were made in England and transported to Paris only to get smashed in Bond's fight scene.



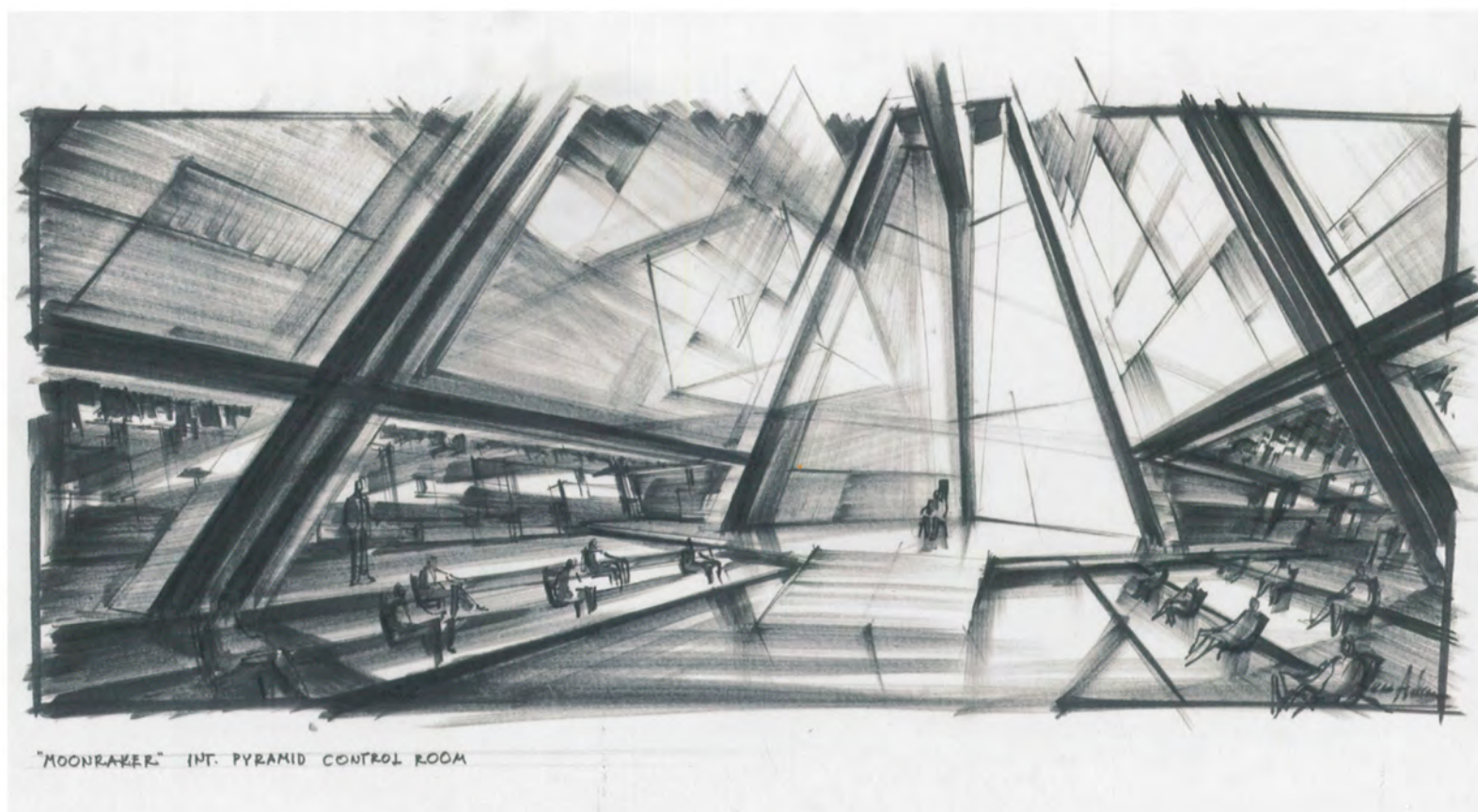


#### ✦ INT. CLOCK TOWER

KEN ADAM

Felt-tip pen on paper

This was a complicated set built on two levels in the Paris studio and required matching the reverse of the clock face in St. Mark's Square.



#### ✦ INT. PYRAMID CONTROL ROOM (TOWARDS GREAT CHAMBER)

KEN ADAM

Felt-tip pen on paper

Drax's Pyramid Control Room was such a tall set it was difficult for the cameras to get back far enough to establish it in one shot. This interior set is a Mondrian-style grid of vertical and horizontal black lines with primary-color panels and video screens angled up into a point, creating an overall "shard" of glass effect. An angular, plexi-glass "throne" for Drax is the centerpiece on film.





"MOONRAKER" INT. GREAT CHAMBER

#### ± INT. GREAT CHAMBER

KEN ADAM

Felt-tip pen on paper

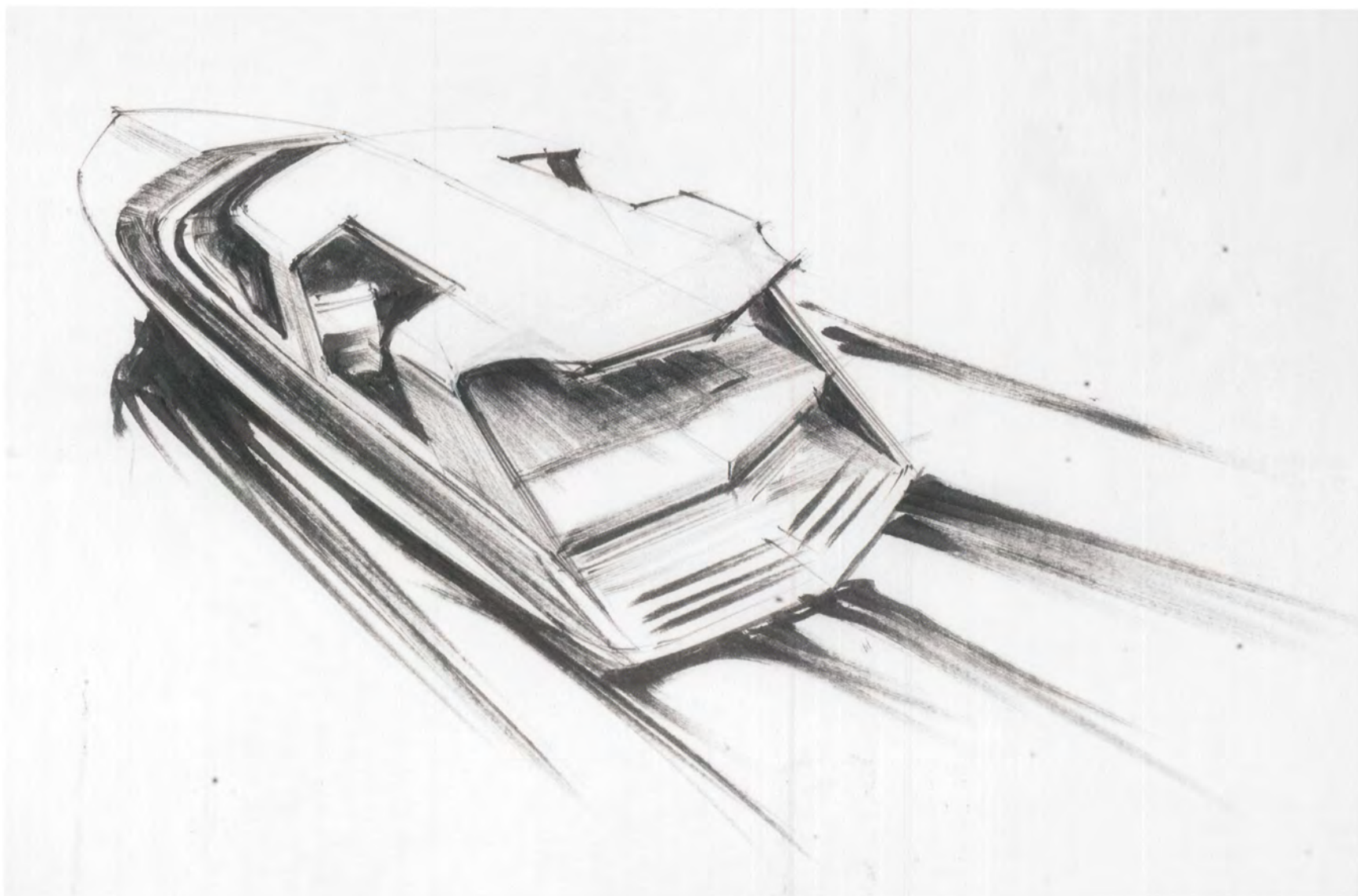
The rocks of this set were made of fiberglass, a new material for set building. A team of plasterers from Pinewood Studios had to travel to Paris to build them. The glass chandelier featured on this set was made by Venini Glass Works and was commissioned specifically for the film.

#### ± Q CRAFT, TOP VIEW

KEN ADAM

Felt-tip pen on paper

A Glastron CV-23HT was modified to bring Adam's concept to life. The Q Craft included an arsenal of six ejecting mines, a bullet-proof shield, a rear torpedo and a concealed hang-glider for a quick escape.







#### ♣ SAHARIENNE B

JACQUES FONTERAY  
Gouache, pastel, and graphite

French Costume Designer Fonteray was famous for the futuristic wardrobe of *Barbarella* (1968). However, for Bond's foray into the jungle in search of Drax's base, he chose a casual safari suit.

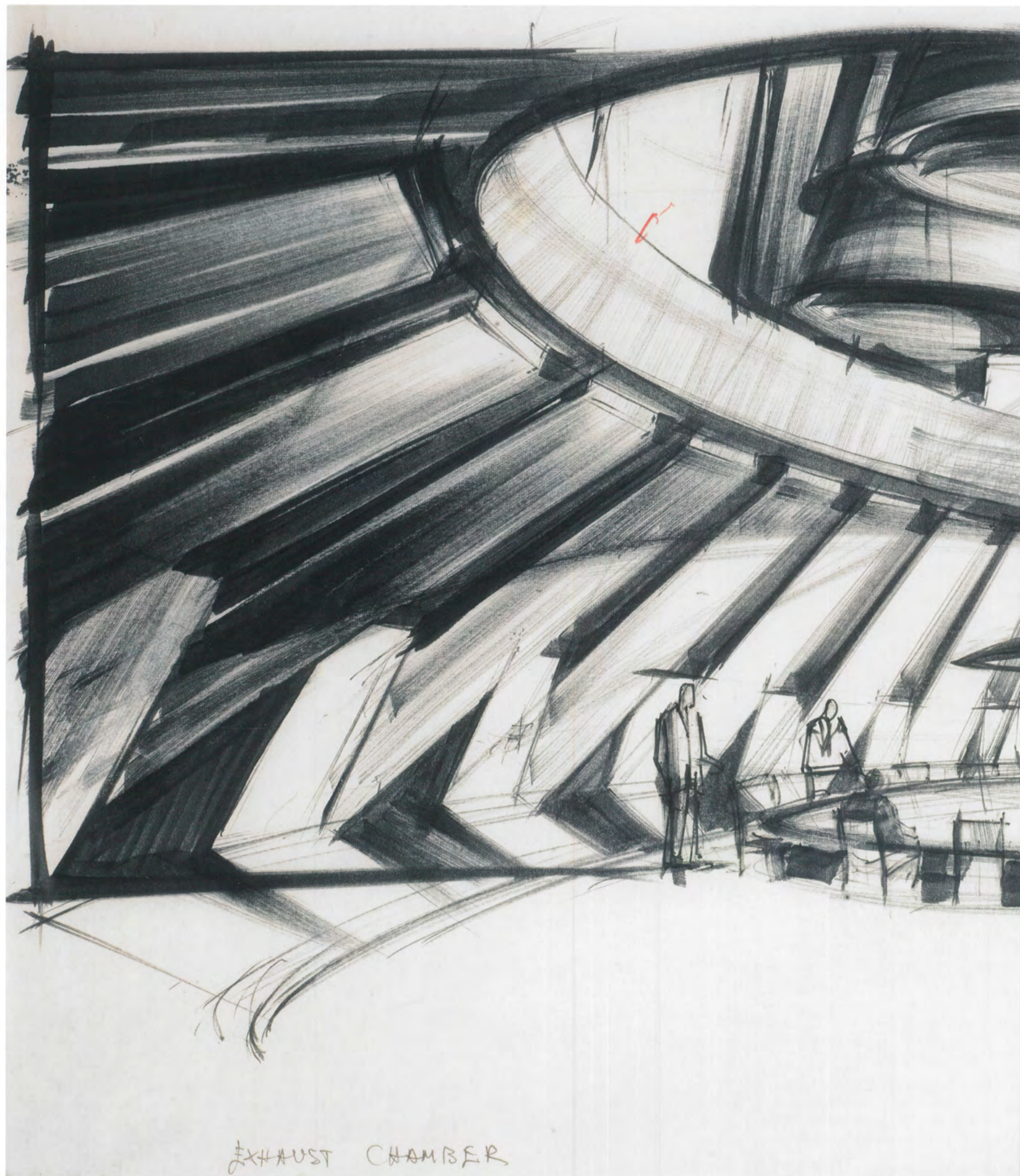


#### ♣ MOONRAKER

JACQUES FONTERAY  
Gouache and pastel

This design is for one of Drax's "breeders," who will repopulate the world once he has wiped out the existing population.





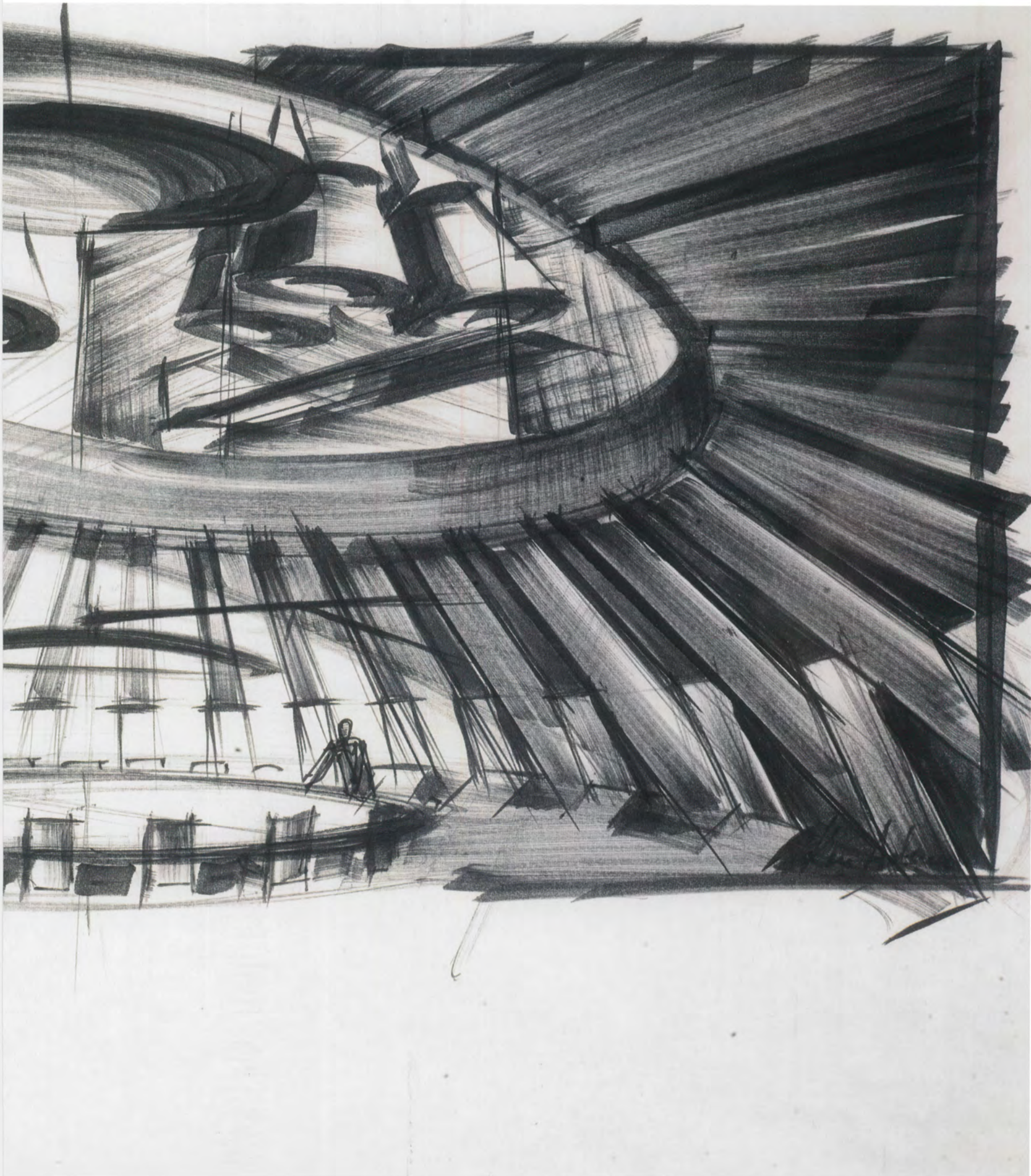
✦ EXHAUST CHAMBER

KEN ADAM

Felt-tip pen on paper

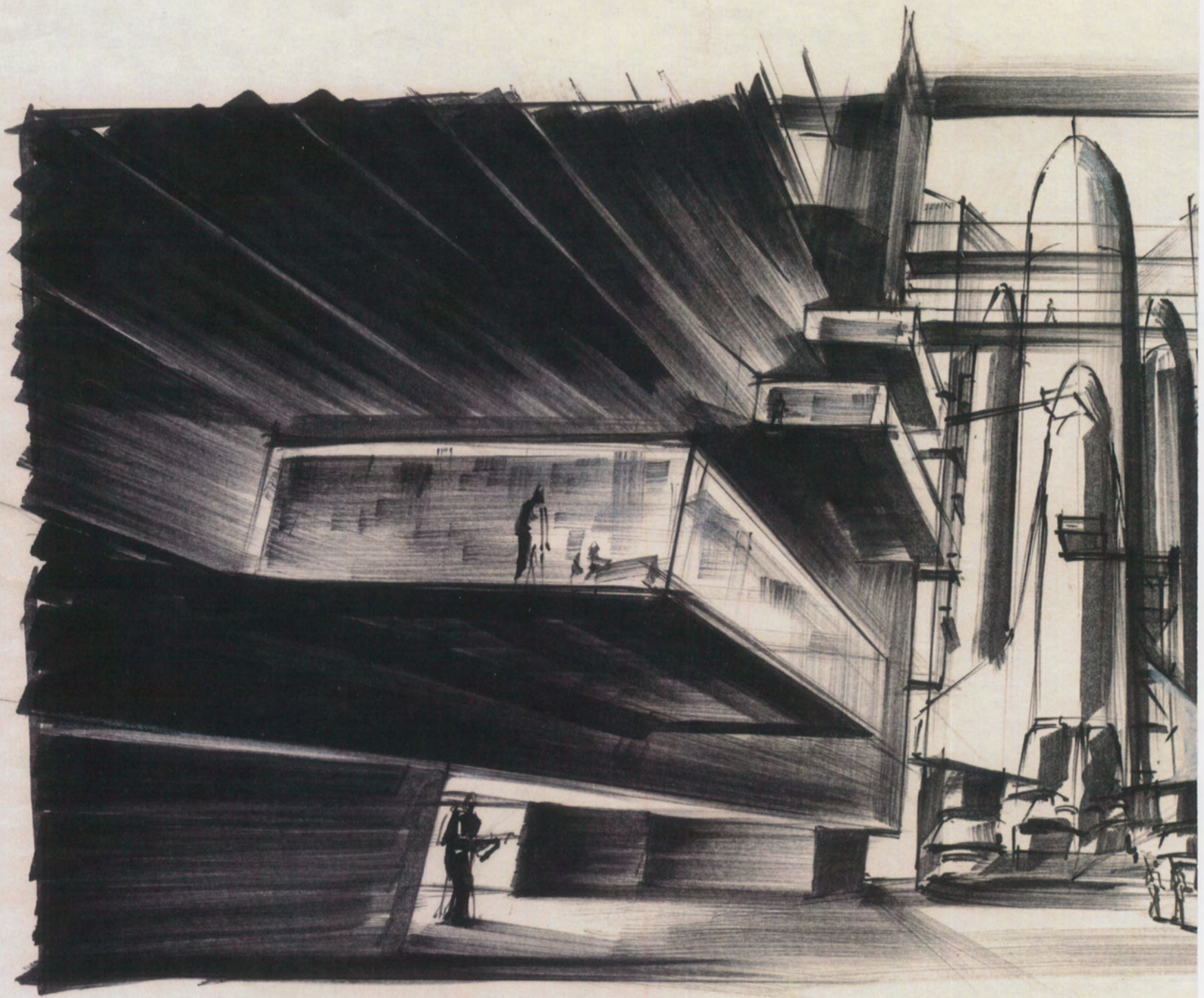
This impressive set housed a circular steel boardroom table and chairs that hydraulically fold up and lower to form the floor. It had a circular ceiling panel that opened to expose the bell-shaped exhaust funnels of the shuttle, mounted above ready for launching.







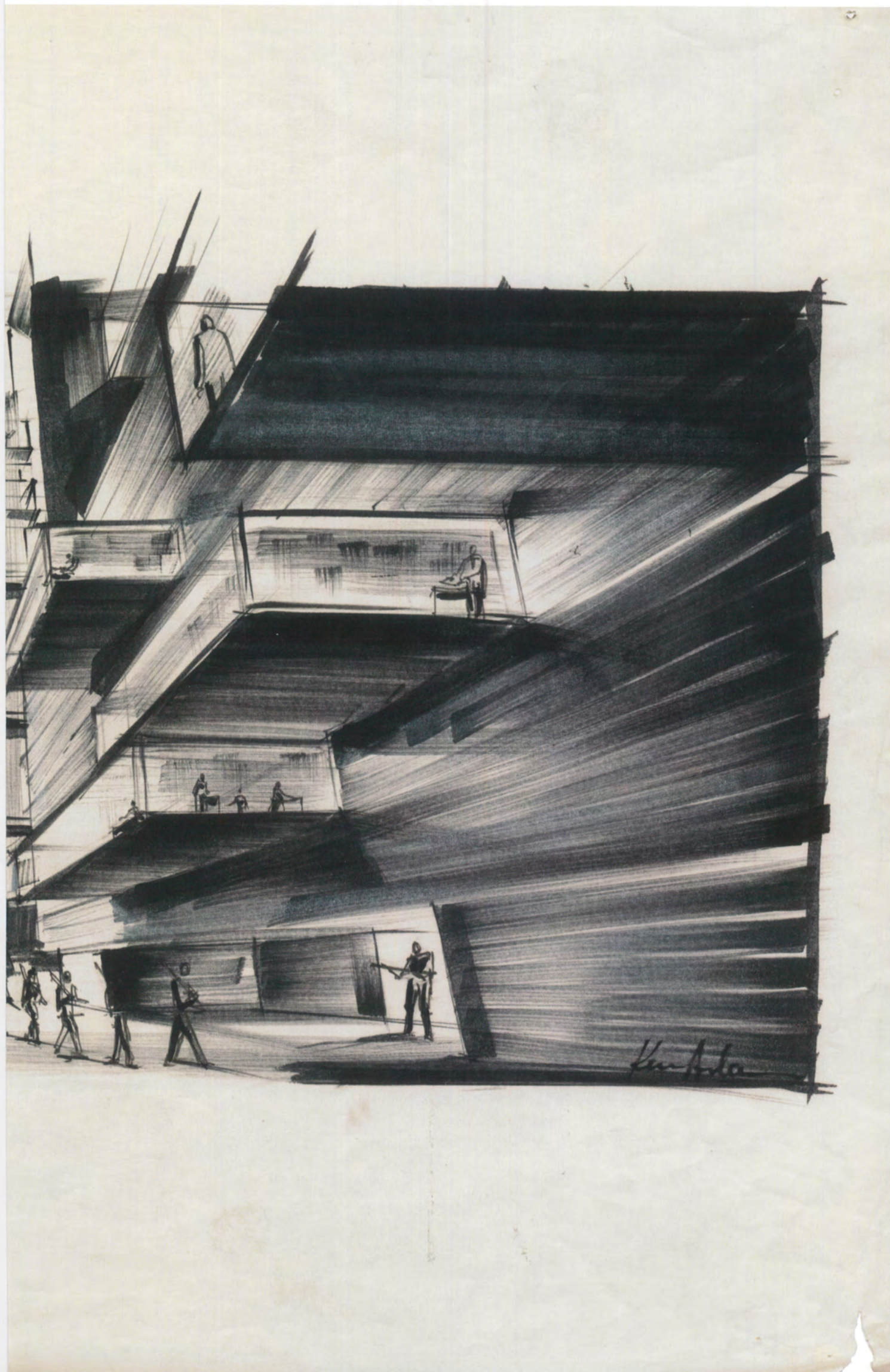
M.



"MOONRAKER" INT. SHUTTLE LAUNCH COMPLEX

(12)





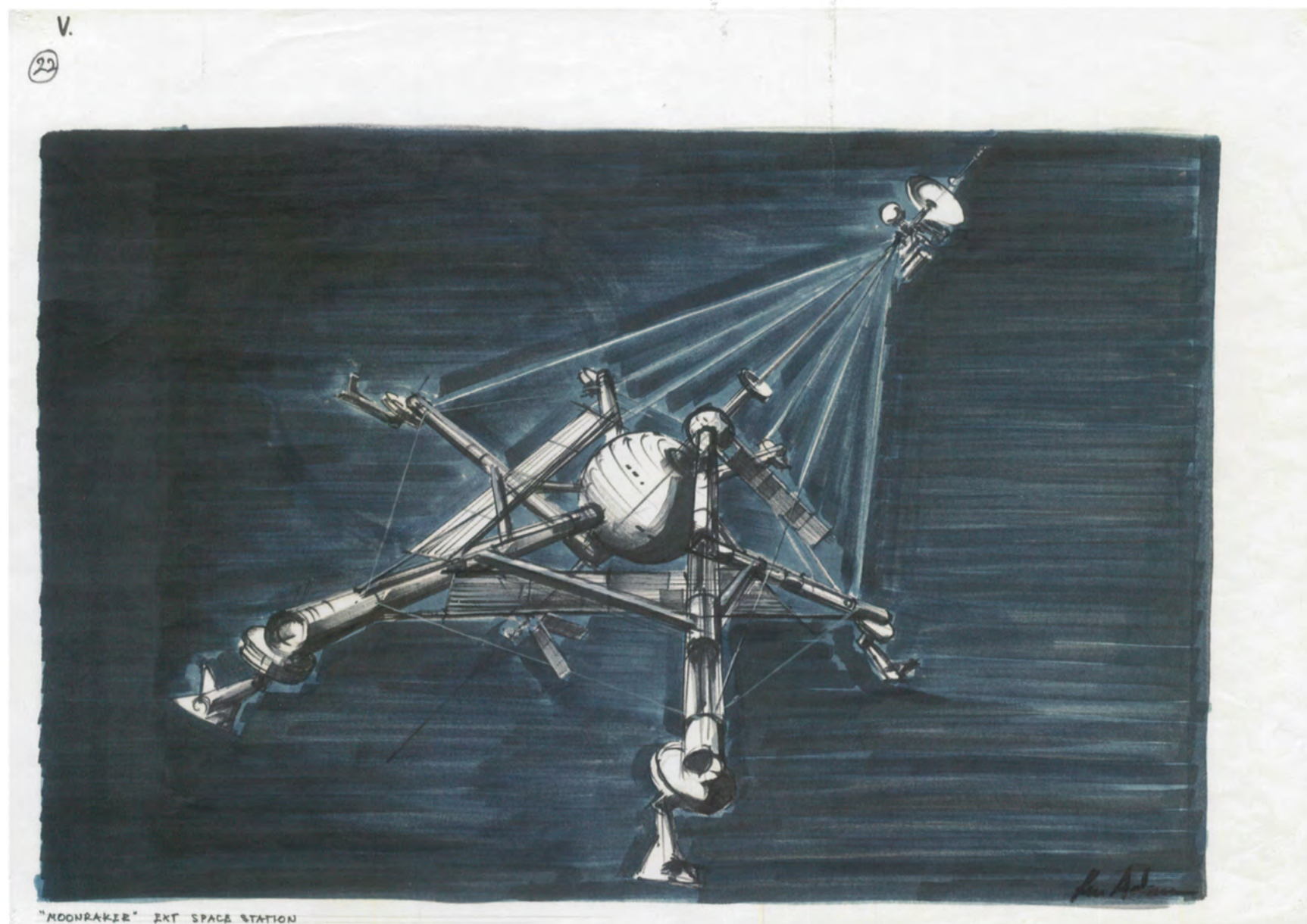
# **INT. LAUNCH PAD**

KEN ADAM

Felt-tip pen on paper

Adam stuck to a realistic NASA Space Shuttle design, while Derek Meddings' miniature launch sequences were so realistic they must have left cinemagoers with a feeling of déjà vu when they witnessed the real thing two years after *Moonraker's* release.





✦ EXT. SPACE STATION

KEN ADAM

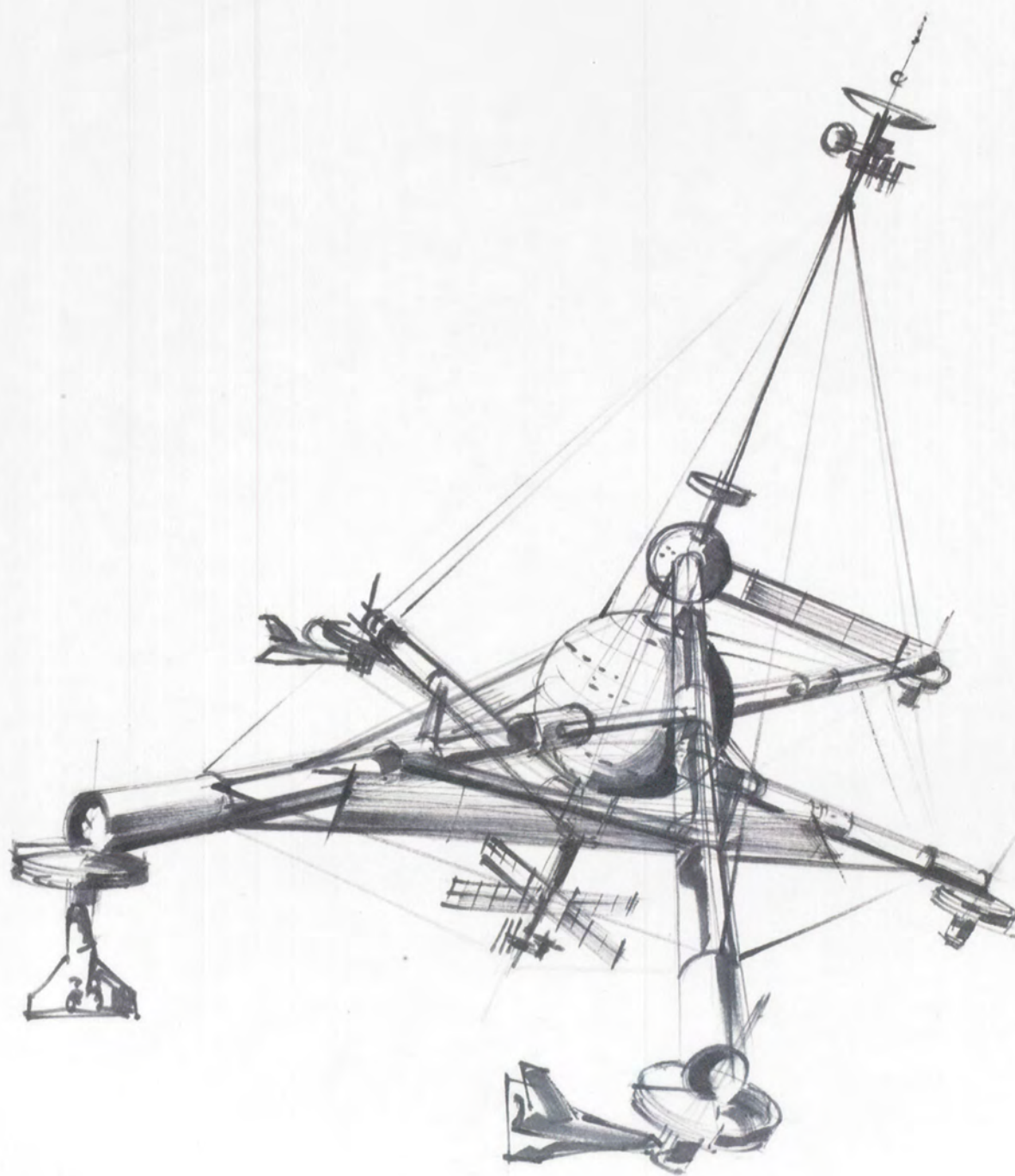
Black and blue felt-tip pen on paper

Adam studied NASA space-station concepts and came up with his own take for the exterior of Drax's space station. It resembled a rotating mobile consisting of irregular lengths of tubular arms.



V.

(23)



"MOONRAKER" EXT. SPACE STATION

## ✦ EXT. SPACE STATION

KEN ADAM

Felt-tip pen, pencil on paper

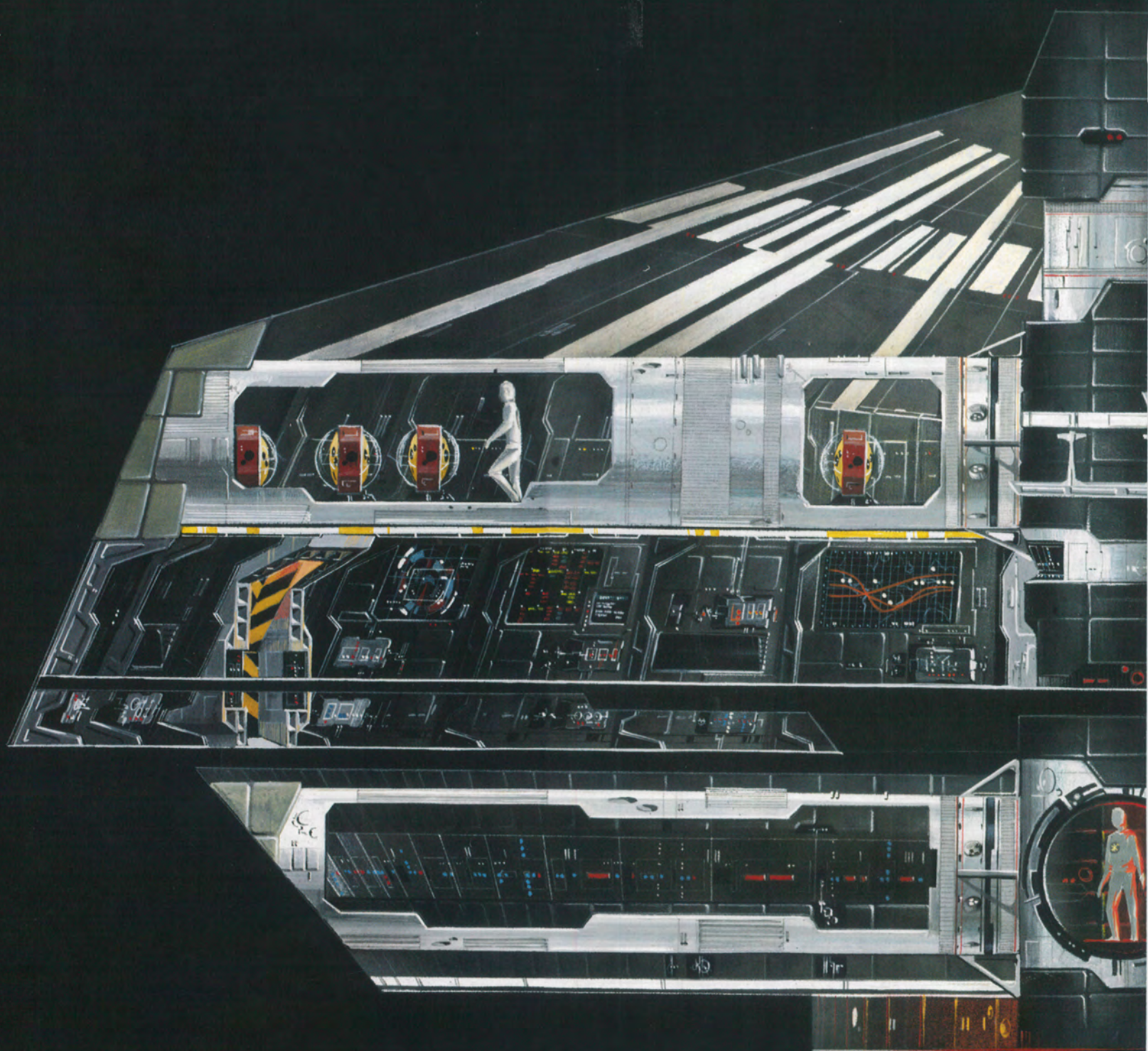
## SPACE STATION INTERIOR LAYOUT (next page) ➡

HARRY LANGE

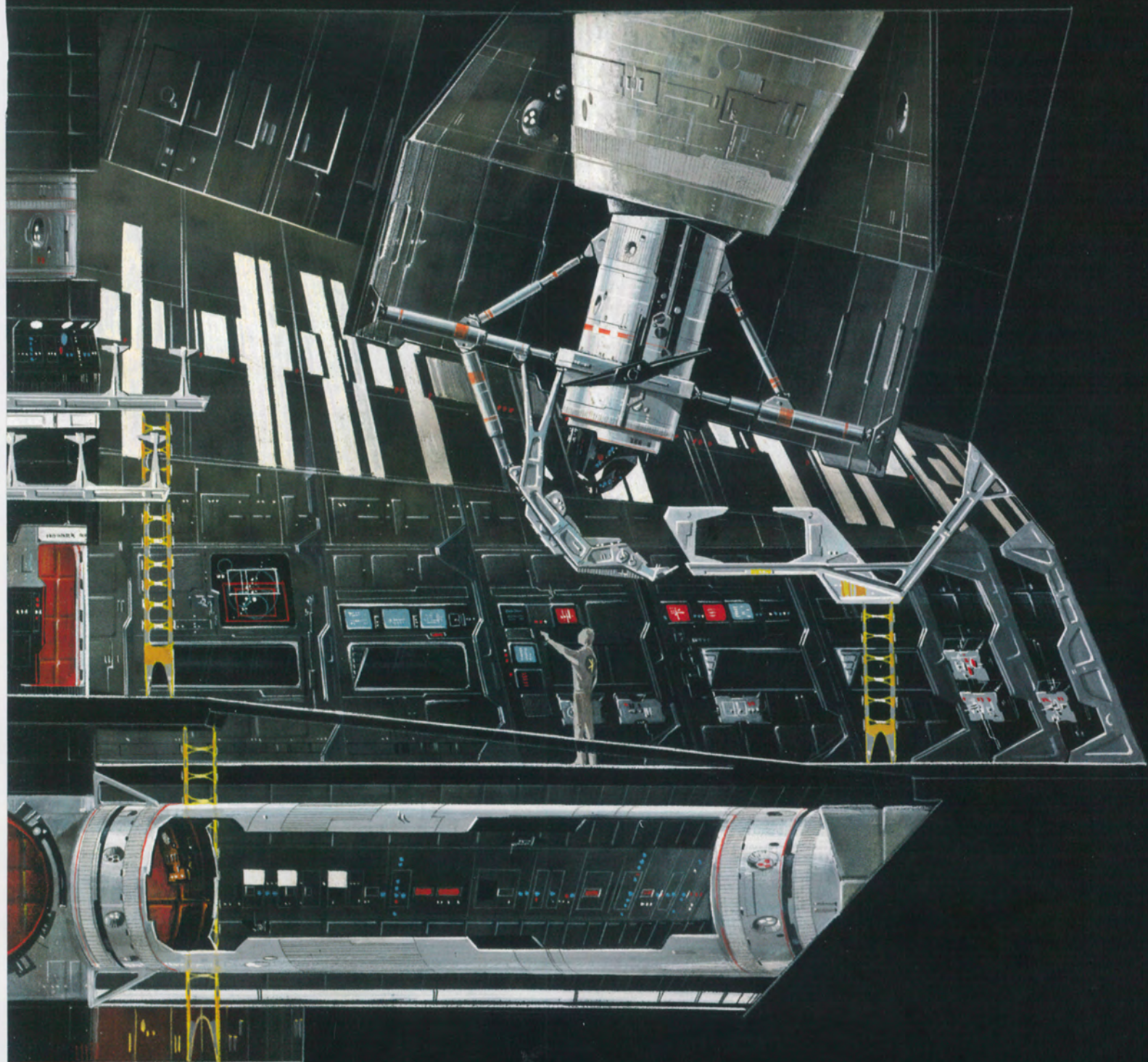
Mixed media on black paper

German Art Director and Production Designer Lange moved to the US in 1951 and eventually headed NASA's future projects division, working alongside leading rocket scientist Wernher von Braun. He was a Production Designer, along with Ernie Archer and Anthony Masters, on Stanley Kubrick's *2001: A Space Odyssey* (1968), which won a BAFTA for Best Production Design.















# FOR YOUR EYES ONLY™



## ◀ FRAME FROM RETRIEVING THE ATAC STORYBOARD SEQUENCE

DENIS RICH  
Charcoal, chalk on paper

This storyboard frame shows Bond and Melina just before they are attacked by a diver wearing a massive JIM diving suit armed with pincers.

(1981)

*Peter Lamont is an extremely experienced and professional designer.*

Ken Adam, Production Designer

*Moonraker* had taken Bond into outer space, but now Cubby Broccoli and Michael Wilson wanted to bring him back down to earth.

Peter Lamont had worked on every Bond film since 1964's *Goldfinger*, progressing from draughtsman to art director. With Ken Adam unavailable, Lamont was elevated to Production Designer on this, his 10th Bond film. The producers asked Lamont to go back to basics and not to swamp James Bond with extravagant sets and gadgets. They wanted Bond to appear more reliant on his own wits. They were also keen to keep costs down; Lamont was known for coming up with practical solutions to tricky—and potentially expensive—problems.

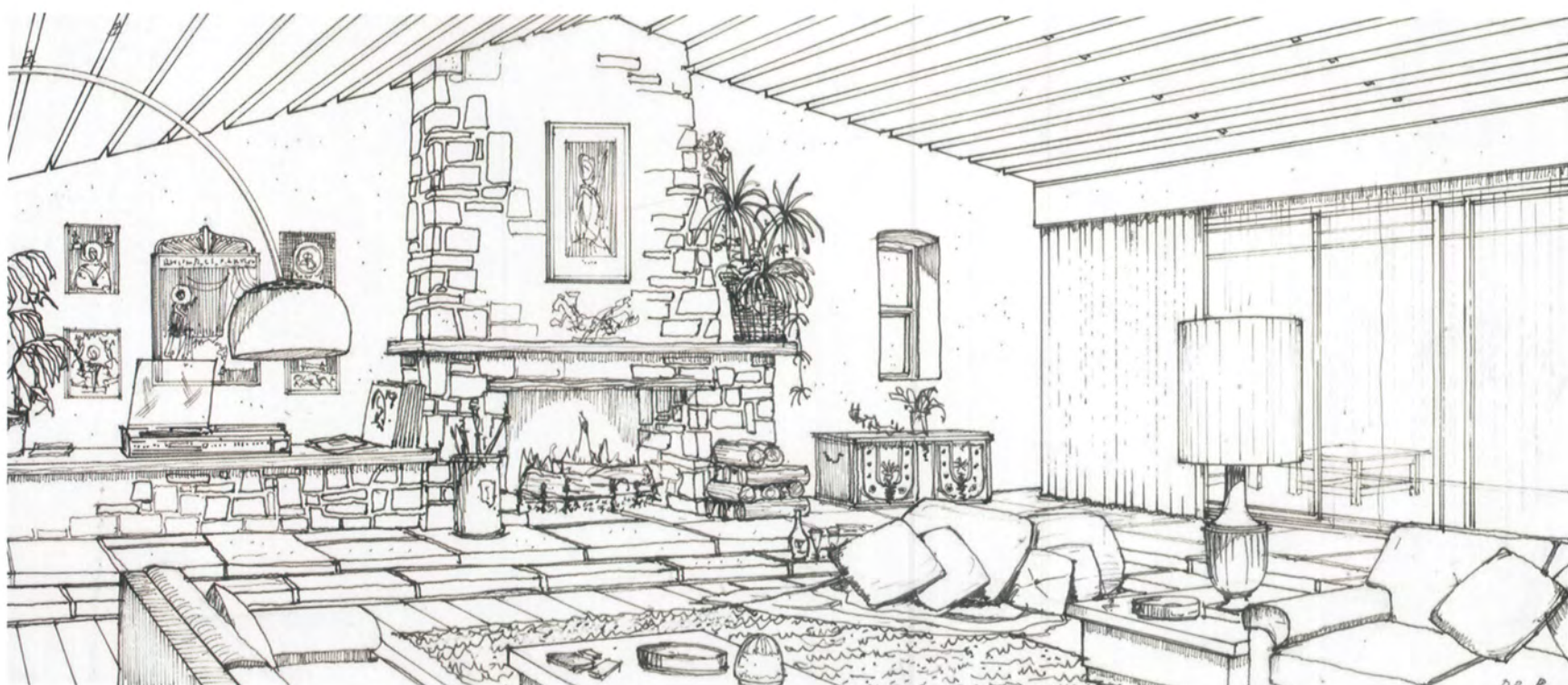
Lamont referred back to certain plans and elevations from previous Bond films—saving the production time and money. One set that was always retained and stored at Pinewood was Ken Adam's M and Moneypenny office set. The plastic padded door had been renewed with real leather on the bigger budget of *Goldfinger* but essentially this set had stayed the same since *Dr. No*. The door was changed again for *The Spy Who Loved Me* (1977) and the whole set was shipped to Paris for use on *Moonraker* (1979). It was used again on this film.

Lamont's underwater experiences and contacts on *Thunderball* (1965) and *The Spy Who Loved Me* worked to his advantage. He was undaunted by the task of creating an underwater temple set and designed the two-man, lock-out submersible, *The Neptune*.

The production ran into unexpected last-minute problems when local Greek monks prevented filming at a chosen monastery location in Meteora, Greece, however Lamont quickly resolved the situation by building a minimal exterior monastery set on top of a neighboring rock tower that was just as spectacular.

The producers' decision to stay away from lavish sets and complicated gadgets for *For Your Eyes Only* proved a great success, with critics and fans praising a brave change of direction for Bond.







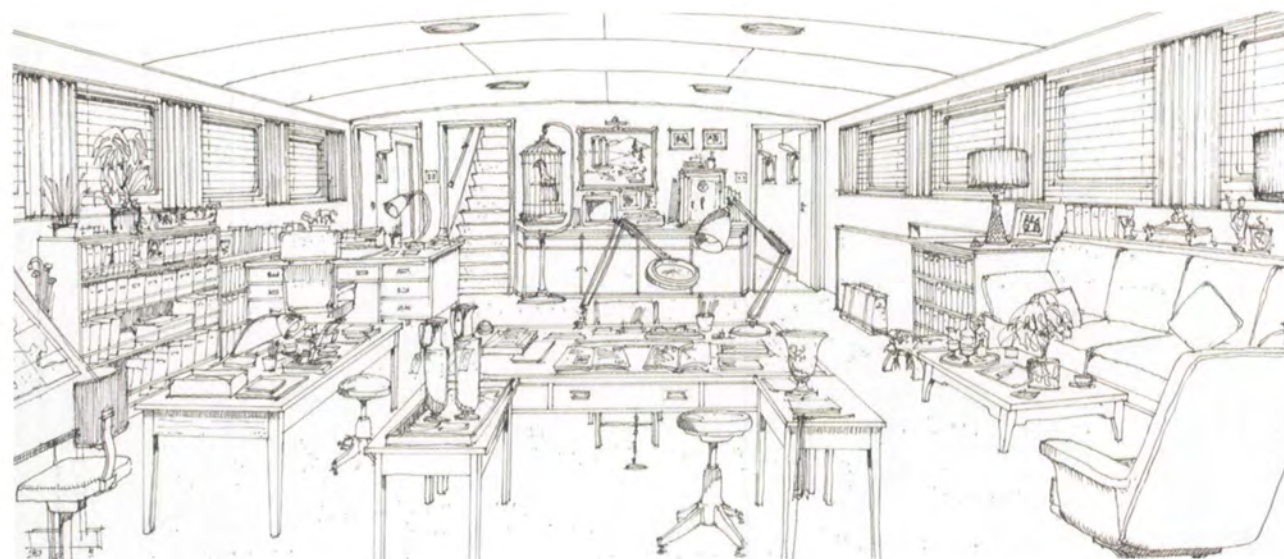
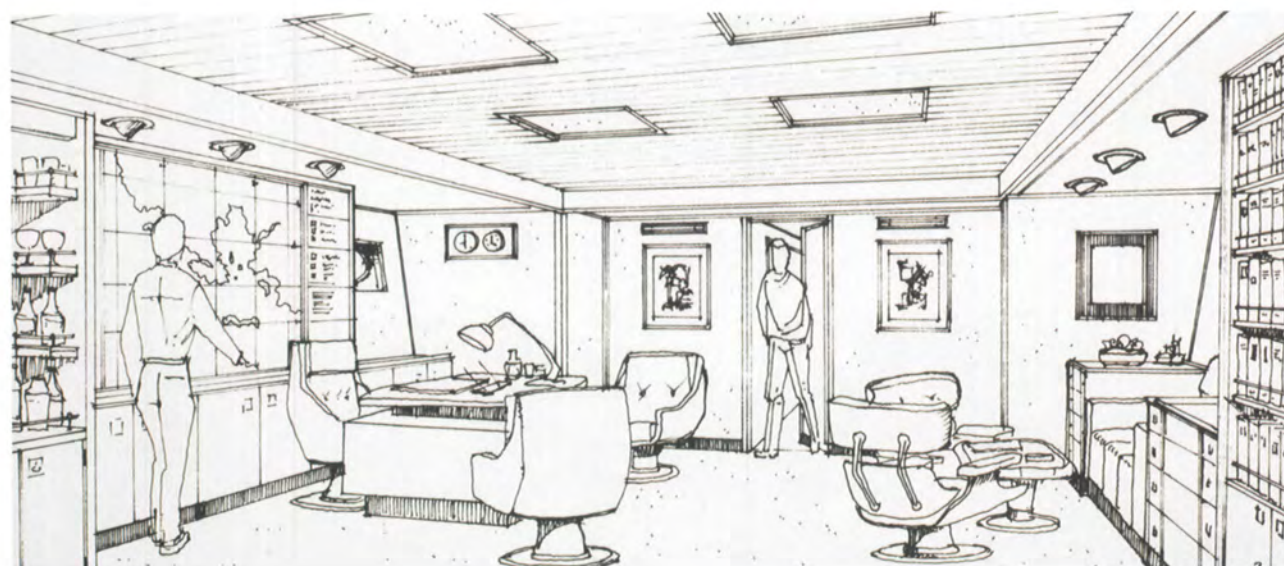
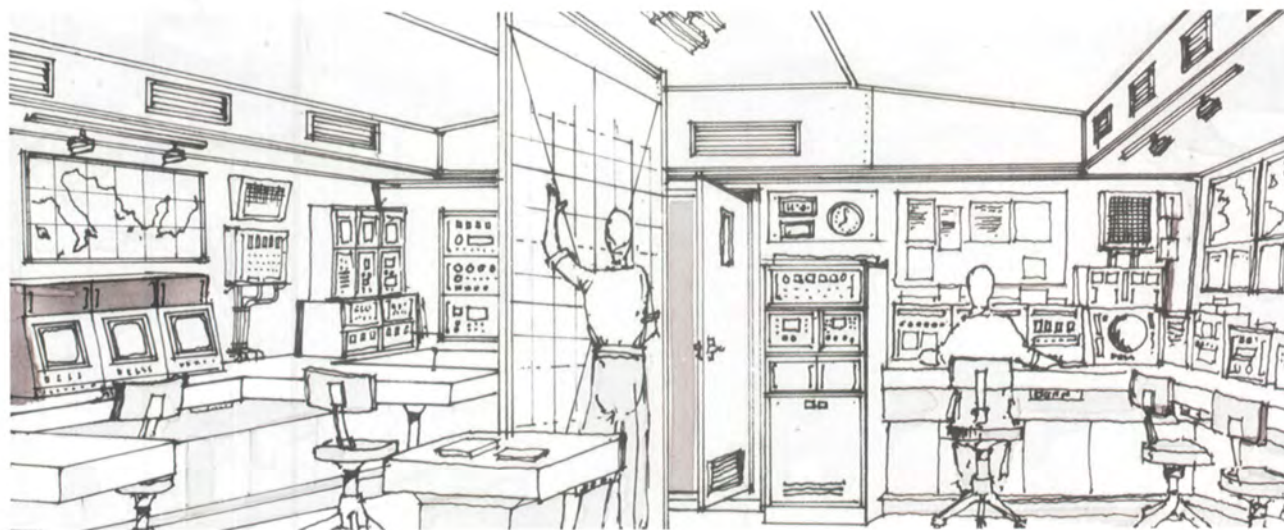


# GOGOL'S OFFICE :

PETER LAMONT

Pen on paper

Gogol's office had been established in *The Spy Who Loved Me* (1977). The original elevations drawn by John Fenner were referred to with new details drawn up again by Fenner for *For Your Eyes Only*.



# A.T.A.C. OPERATIONS AREA, COLUMBO'S MAP ROOM AND HAVELOCK YACHT CABIN :

PETER LAMONT

Watercolor, pen on paper

Lamont's background as a draftsman is evident in his direct line-drawing approach. He created convincing, realistic sets without overbuilding, which was just what the producers required for this film.

# INT. BEACH HOUSE

PETER LAMONT

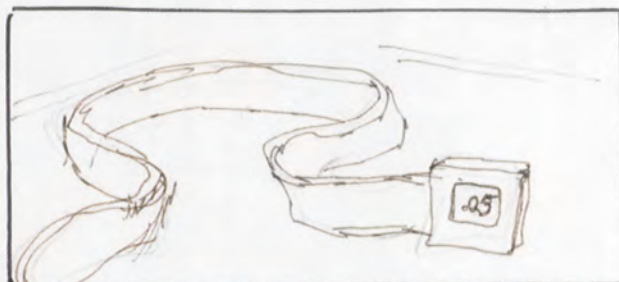
Pen on paper

With the directive from the producers to keep the budget down, Lamont still managed to create a plush beach house living room set for Countess Lisl and Bond's overnight rendezvous.

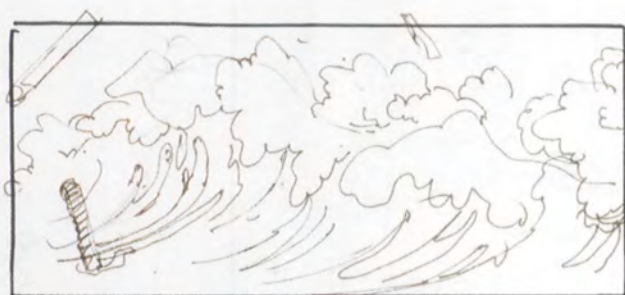




underwater - looking upwards - blood pouring from BOND'S lacerated back



256 (cont) in the hold - close on Bond's belt, the dial on the belt ticking the seconds



MINIATURE TIPAL WAVE —



then BOND strikes out powerfully with his legs -

260 DIRECTION R to L



260 The smoke is drifting away - The heavy is paddling shoreward shark fins are seen heading toward him (to be rewritten)



The sharks, taking up the scent increase their speed

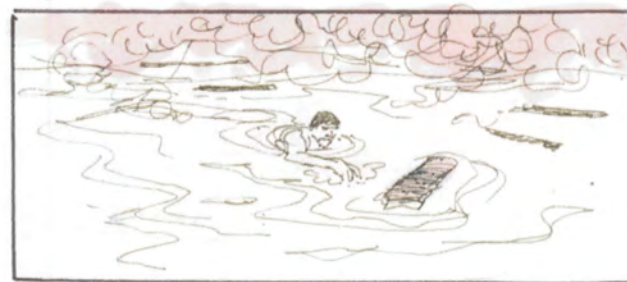


256 (cont) closer on the dial - ticks down to 3 seconds -



carries Bond and Holly backwards (Note: they are no longer tied to the parachute! ??)

257



Not far away, one of the heavies swims toward a bit of wreckage (note pall of smoke) (to be rewritten)



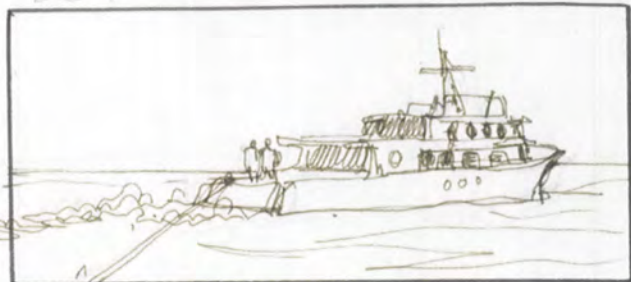
260 (cont) with a sudden scream he is lifted out of the water





They approach the helpless victims above them -

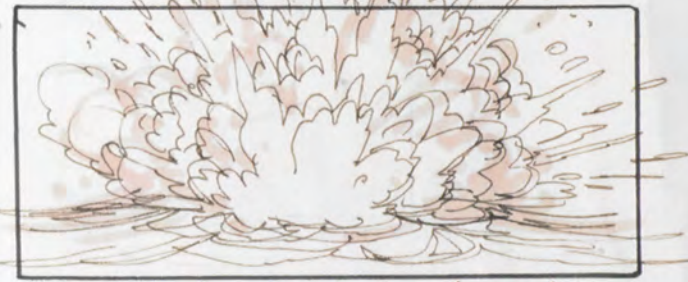
257



259 - The cabin cruiser --- explodes violently into complete disintegration - a geyser of water shoots into the air, showering the sea with fragments of wood & metal.



256 (cont) The heavies gleefully watching, waiting for the kill



BOND, supporting the unconscious HOLLY, grabs a spar of wreckage -

258



258 Bond is propelling himself and Holly toward a not too distant beach -



He hauls Holly across it, then himself -

259



259 UNDERWATER SHOT of several sharks - looking for their prey



260 (cont) Then submerged in a flurry of foam.



261 Calm blue sea, gently sloping beach of white sand backed by palm trees BOND, carrying the inert HOLLY - their arms still bound round each other - comes staggering out of the sea

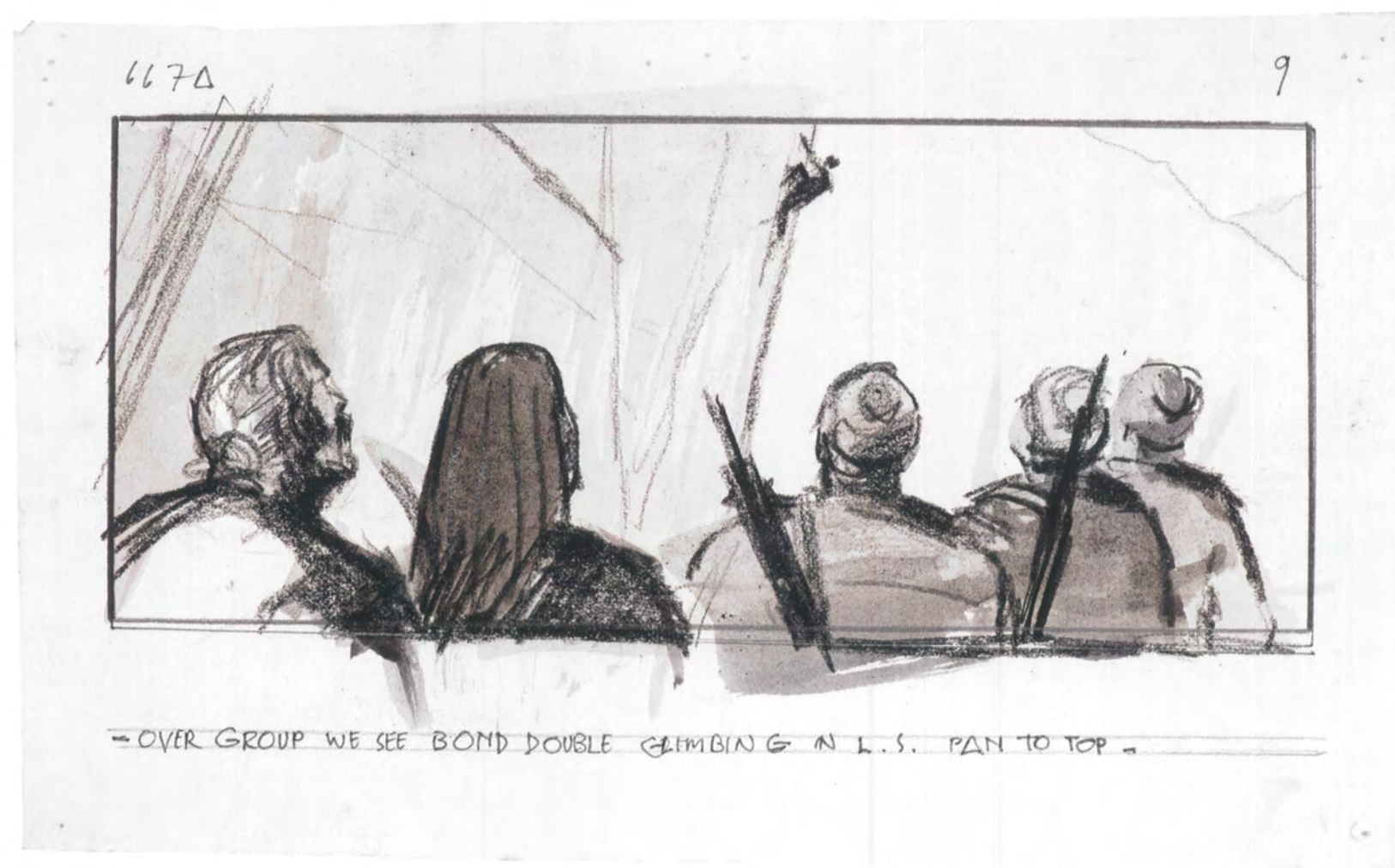
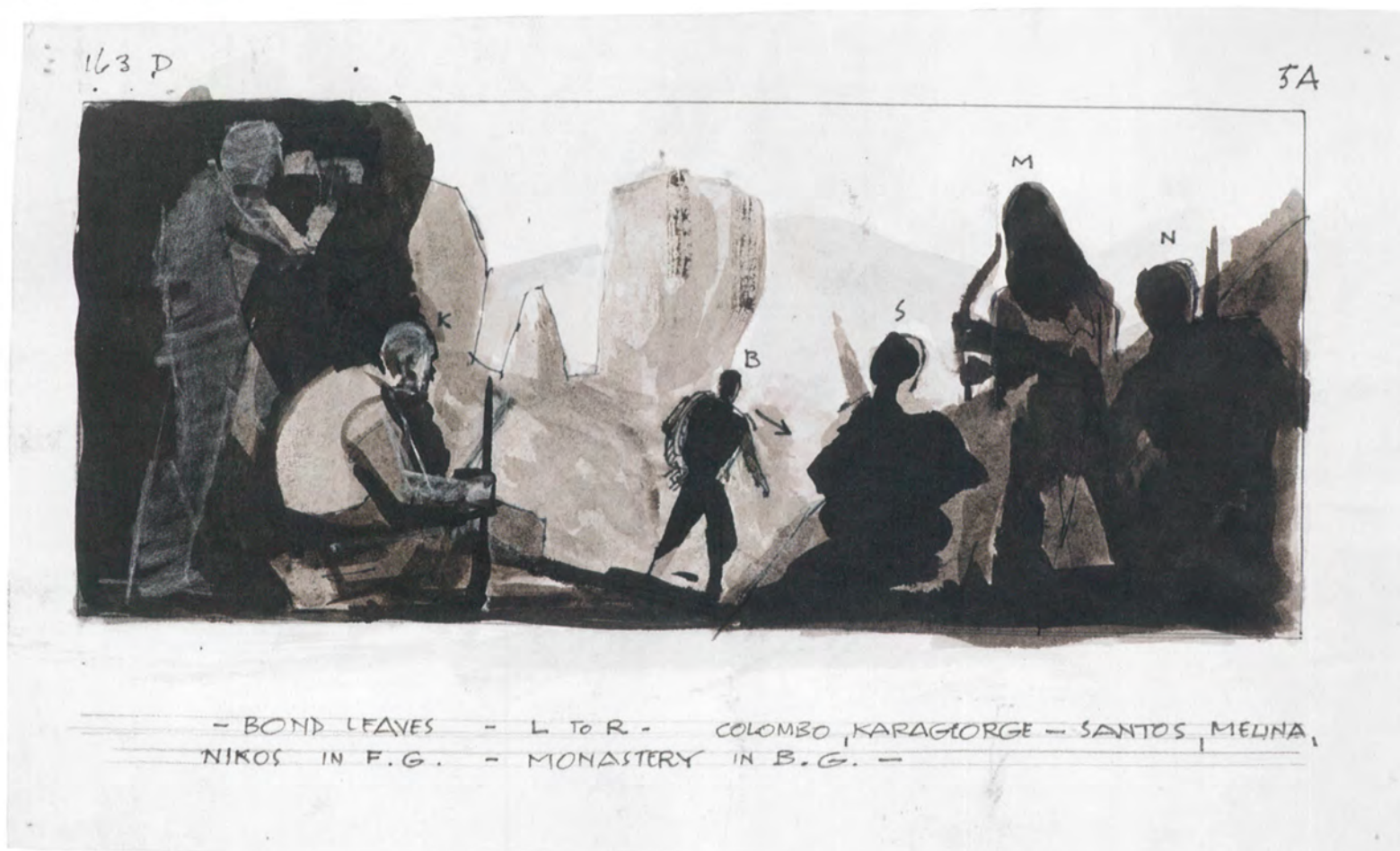
#### ★ KEEL-HAULING STORYBOARD SEQUENCE

DENIS RICH

Watercolor, pen on paper

This early version of the sequence differs considerably from the film. At this point in the script Melina was known as Holly and Bond had a gadget belt. Also, in the film, Bond and Melina do not walk ashore; instead they manage to escape and swim to Melina's parents' yacht.





# • METEORA STORYBOARD SEQUENCE

DENIS RICH

Charcoal, chalk and pen on paper

Denis Rich's background was in animation and was very versatile in his style. At this point in the production the storyboard frames are cut out individually and pinned to a board allowing the director to easily change the sequence of events or insert a different camera angle concept.

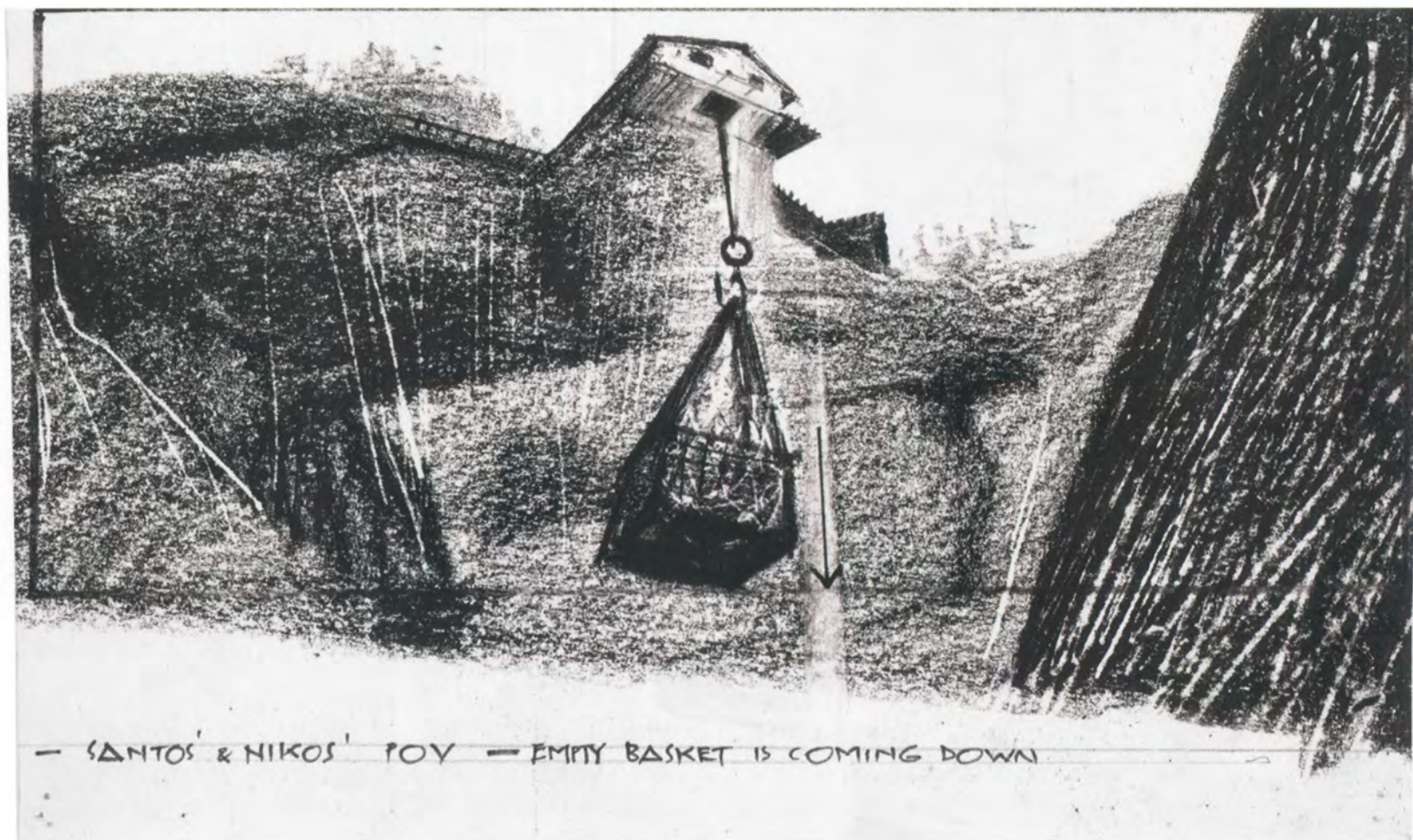


706 K

74R 75A



[CONTINUE SHOT] - GROUP LOOK L/R & UP TO SHED -



- SANTOS' & NIKOS' POV - EMPTY BASKET IS COMING DOWN



# OCTOPUSSY™

(1983)

*Peter Lamont was a great asset to me on all the Bond films I directed.* John Glen, Director

Having impressed the producers with his work on *For Your Eyes Only*, Peter Lamont was back as Production Designer on *Octopussy*. However, this time he and the whole Bond team had competition from a rival Bond film, *Never Say Never Again*. Produced by Kevin McClory, who had won the legal right to remake 1965's *Thunderball*, McClory had also convinced Sean Connery to reprise his role. The battle of the Bonds was on.

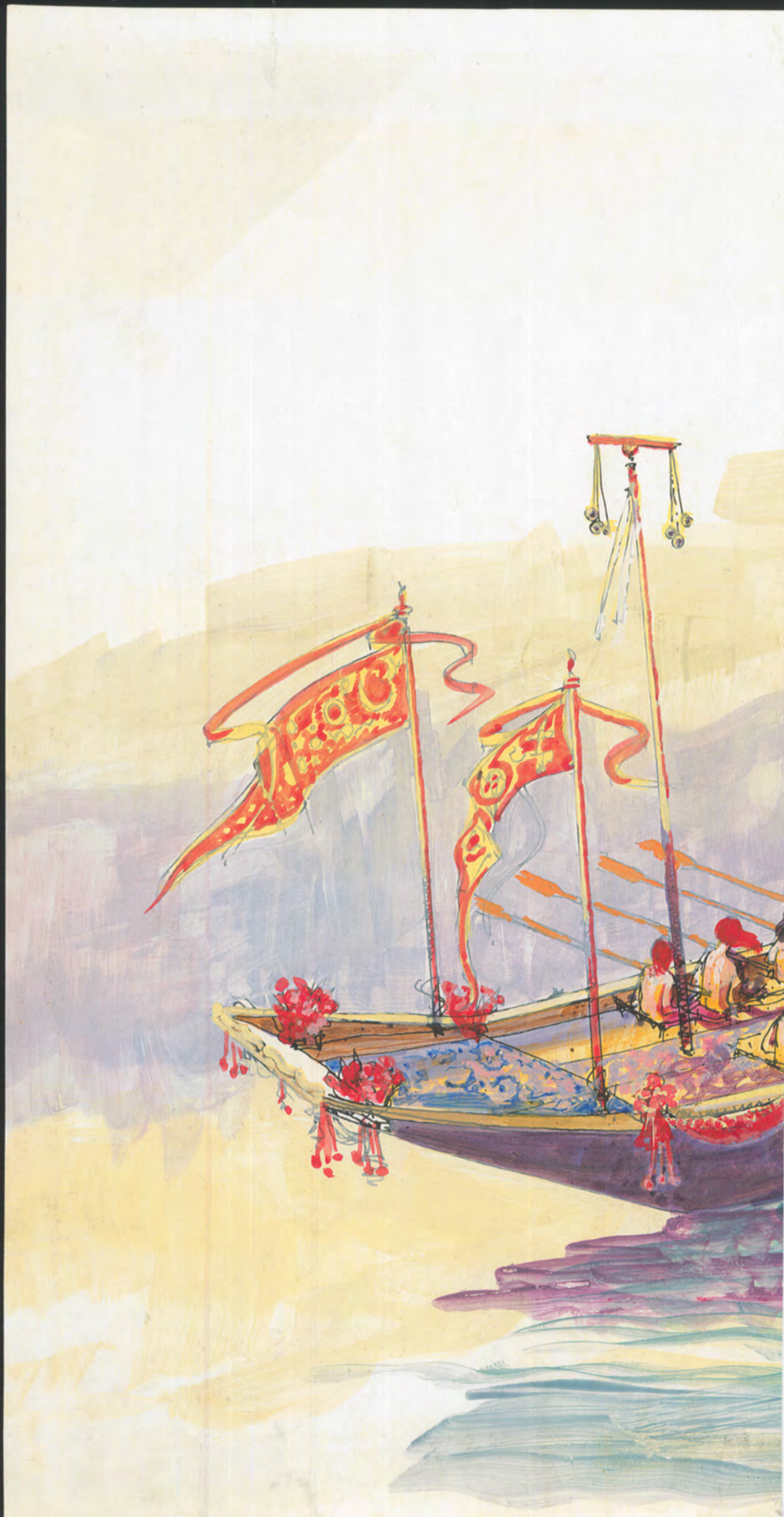
Lamont led the location recce for Bond's first foray into India and found the new luxury Shiv Niwas Palace Hotel in Udaipur—the perfect location for Octopussy's palace.

As the first unit set up on location, Lamont headed back to Pinewood Studios to construct interior sets to match the splendor of the Indian exteriors. For Octopussy's bedroom, he designed a circular bed adorned with a gilded headboard in the shape of an octopus, whose tentacles sensuously wrapped around the bed's diameter.

Lamont also designed a vast Kremlin war room set with a central rotating floor. The impressive yet simple set with its hammer and sickle motif embedded into the marble floor resembled a mausoleum and contrasted beautifully with the energetic warmongering cold war rant delivered by General Orlov. Lamont commissioned the jewellers Asprey to make two exquisite mock Fabergé eggs, which are central to the plot. The identical eggs both opened, and inside a small gold imperial carriage revealed a space large enough to hide Q's small homing device.

Lamont's ability to design studio sets that would intercut perfectly with the locations—as he did on the Indian market scene for this film—became one of his fortés.

*Octopussy* outperformed *Never Say Never Again* in cinemas in every territory.



## OCTOPUSSY'S BARGE ↔

PETER LAMONT

Watercolor on paper

While in India, Lamont found a boat half sunk in river mud and had it restored and transformed into a luxurious barge (with a hidden motor).





OCTOPUSSY'S FARGE





✦ OCTOPUSSY GUARD

EMMA PORTEOUS

Colored pencil on paper

The exotic, bold, red, black, and gold color theme created an intimidating air and the catsuit design enabled the actresses to perform gymnastic moves.

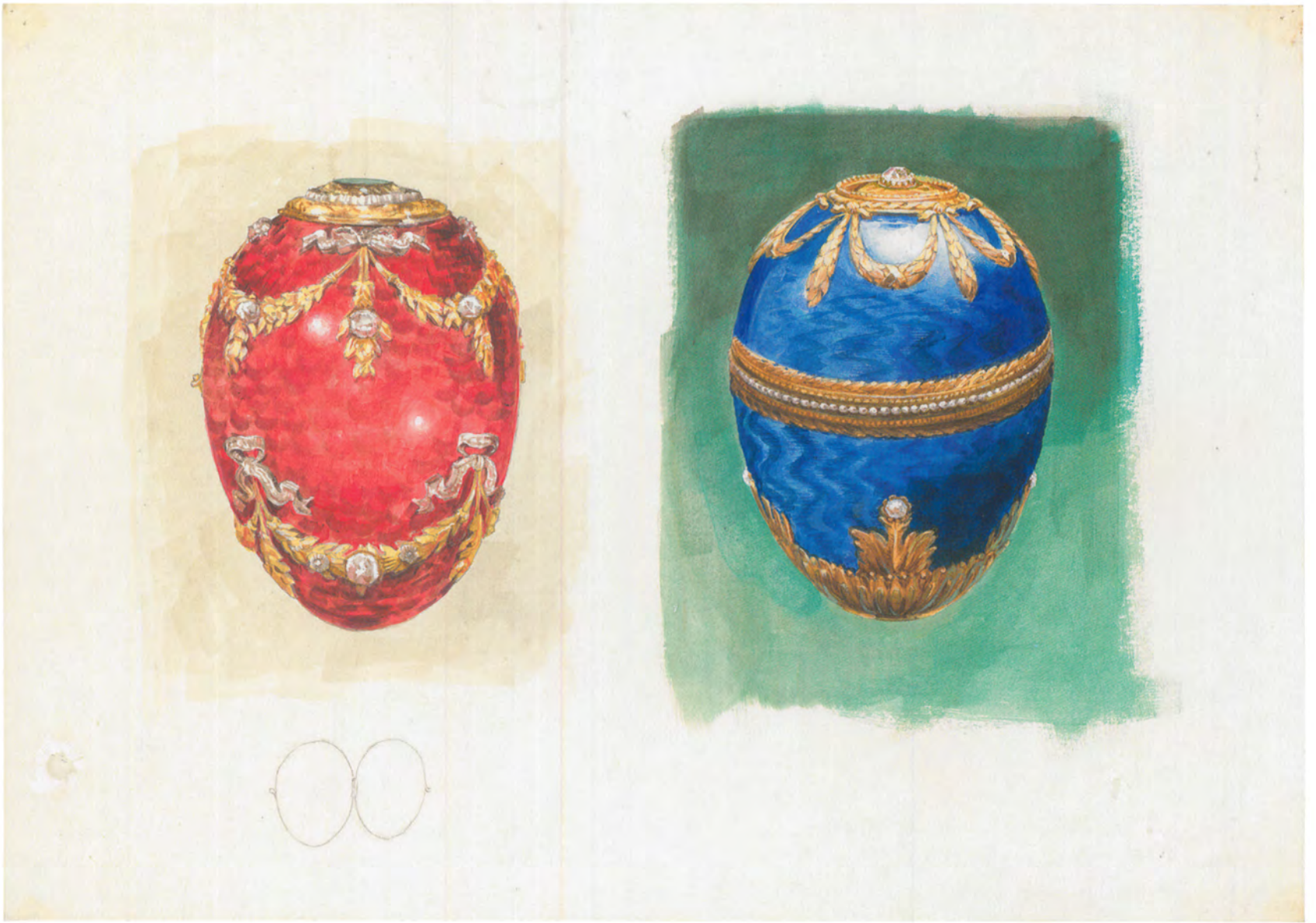
FABERGÉ EGG CONCEPTS

MACIEK PIOTROWSKI

Watercolor on paper

Although Piotrowski produced many variations—like these concepts—for the design of the Fabergé egg, the final choice was a replica of the the Imperial Coronation Egg made in 1897.









✦ OCTOPUSSY

MACIEK PIOTROWSKI  
Watercolor on paper

The final design for the Octopussy was replicated as temporary tattoos for Octopussy's female entourage and painted onto her silk dressing gown by a local Udaipur artist and on the flag of her barge.





# ✦ OCTOPUSSY LOGO CONCEPT

MACIEK PIOTROWSKI

Watercolor on paper

The experimental combination of Octopussy and 007 gun logo wasn't used for the production design but a variation was incorporated into the title logo used on the poster for the film.





**EXT. MONSOON PALACE LEDGE ↔**

TERRY KNIGHT

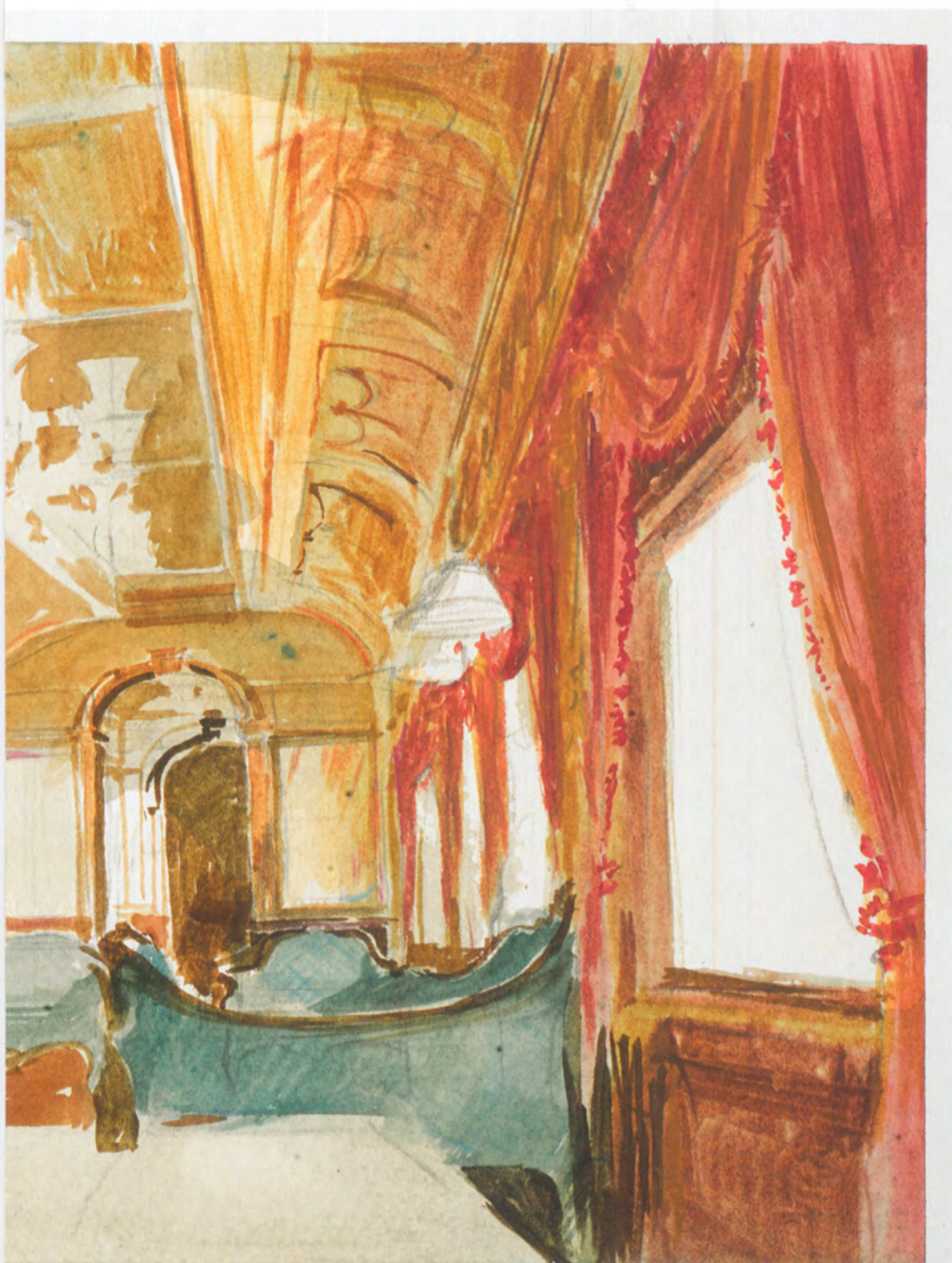
Watercolor on paper

This concept depicts the scene in which Bond escapes incarceration in Kamal Khan's Monsoon Palace.



EXT. LAMP ROOM





INT OCTOPUSSY'S PRIVATE COACH

INDIAN BAZAAR (next page) ↔

TERRY KNIGHT

Watercolor on paper

The bazaar in Delhi becomes the scene of a thrilling chase in which Bond and his ally Vijay are pursued by Gobinda and his thugs.

↔ INT. OCTOPUSSY'S PRIVATE COACH

TERRY KNIGHT

Watercolor on paper

Knight employed an atmospheric style that identified the color palette for each set.



↔ INT. OCTOPUSSY PALACE

TERRY KNIGHT

Watercolor on paper









BAZAR



# A VIEW TO A KILL™

(1985)

*Peter Lamont carries on the tradition of imaginative interpretations and elegant sets that contribute to the continued success of the series.* Michael G. Wilson, Producer

Before filming began on *A View To A Kill*, catastrophe struck when Pinewood's famous 007 Stage burned to the ground. This put the Bond shooting schedule into turmoil because the stage was earmarked to house the Zorin Main Strike mine set for the film's finale. Production Designer Peter Lamont suggested to Cubby Broccoli that the crew should shoot all of the other scenes while he oversaw the reconstruction of the stage, building the mine set on it at the same time so that when the stage was completed the crew could immediately start filming. Lamont's organizational talents were vital in keeping the cameras rolling, despite the setback of the fire.

Elsewhere, scenes were shot on location in Chantilly, France, including Zorin's garden party and horse auction. The art department constructed the trick fences for the steeple chase shot at the same location. The crew continued shooting stunt sequences in Paris before moving to San Francisco, as well as various locations in the UK.

At Pinewood Studios, Lamont's art department constructed a spectacular replica Eiffel Tower restaurant interior. Other studio sets included bedrooms that echoed the established exterior shots at Chantilly, a two-story stable/equine surgery set, Stacey's colonial house interiors, San Francisco City Hall offices, and Zorin's airship boardroom—all while the 007 Stage was being resurrected along with the massive mine set. Zorin's airship interior featured a stainless-steel boardroom table that opened up to reveal a map of the silicon valley fault.

Gadgets, such as the snooper dog designed by John Fenner, were included for comic effect but; Bond had to rely on his wits to defeat the villains in this film.

On 7 January 1985 the new and improved Albert R. Broccoli 007 Stage was officially opened. Filming the flooding and destruction of the Main Strike Mine set wrapped on 25 January 1985.



(Sc.312M)

TIBBETT cries out.

FRAME FROM TIBBETT'S MURDER STORYBOARD SEQUENCE ↔

ROGER DEER

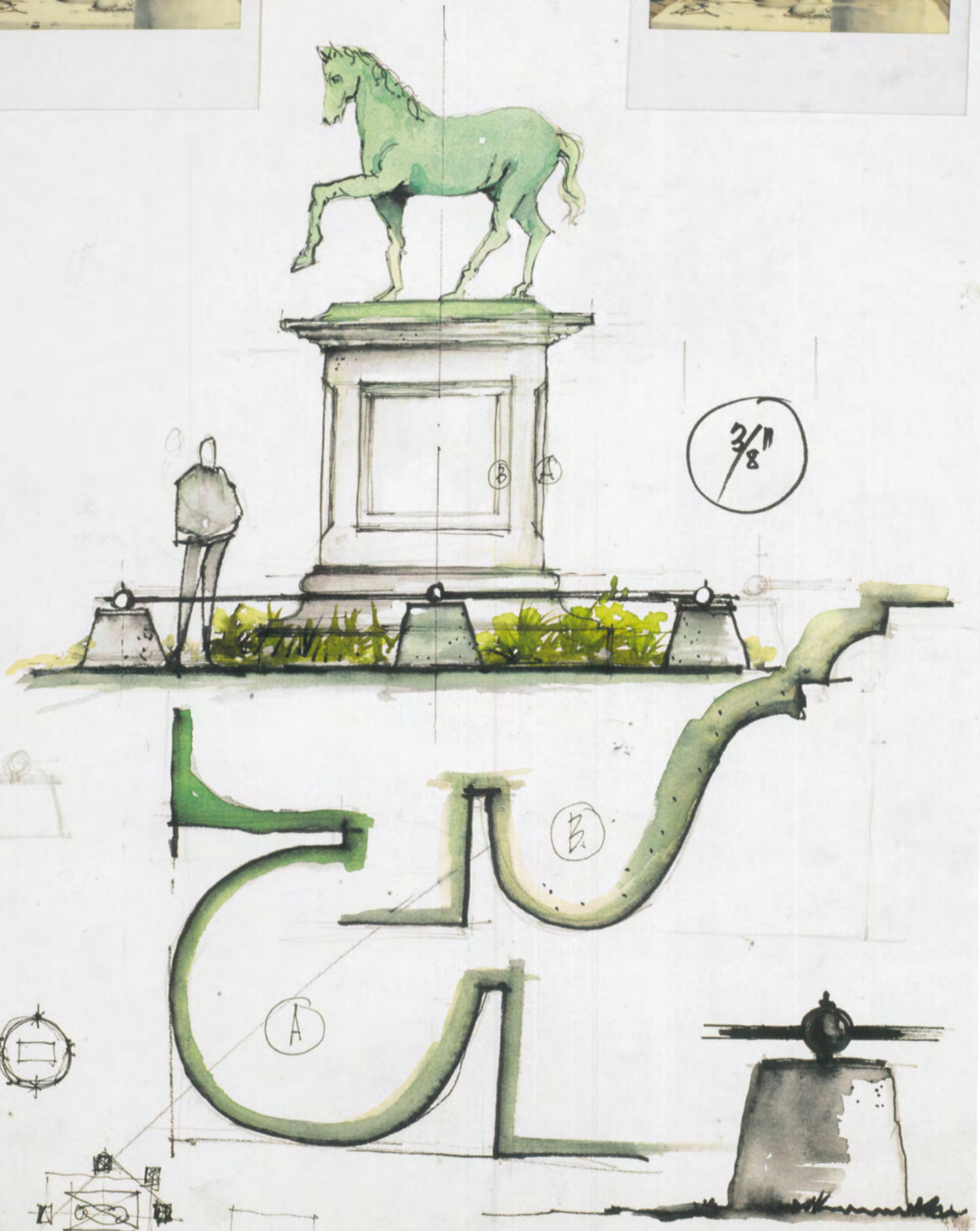
Pen, pencil on paper

Obviously Grace Jones had been cast to play May Day  
when this sequence was drawn up.









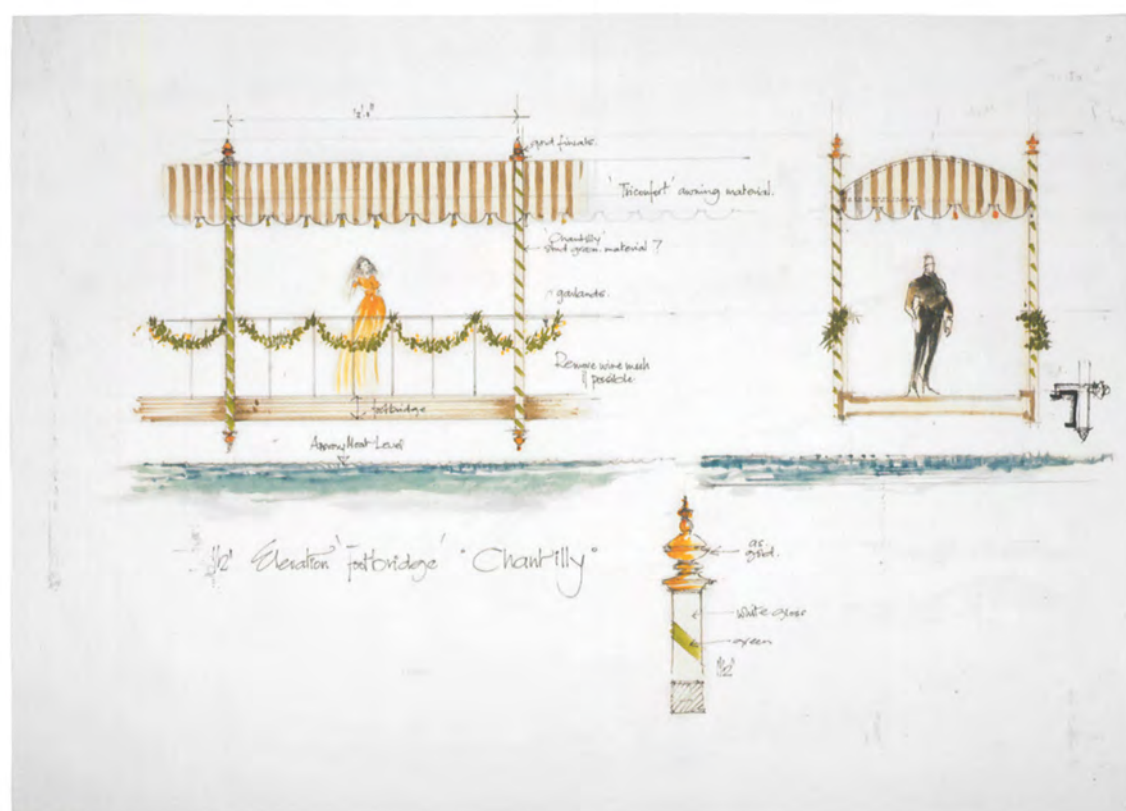


# **GARDEN/HORSE STATUE**

JOHN FENNER

Watercolor, felt-tip pen, pencil on paper

Art Director John Fenner joined Peter Lamont on the recce to Chantilly, France, to take reference photographs, measurements, and notes on what needed to be made back at Pinewood Studios. The finished statues and other lawn decorations for the garden party were then transported to France and dressed into the location for filming.

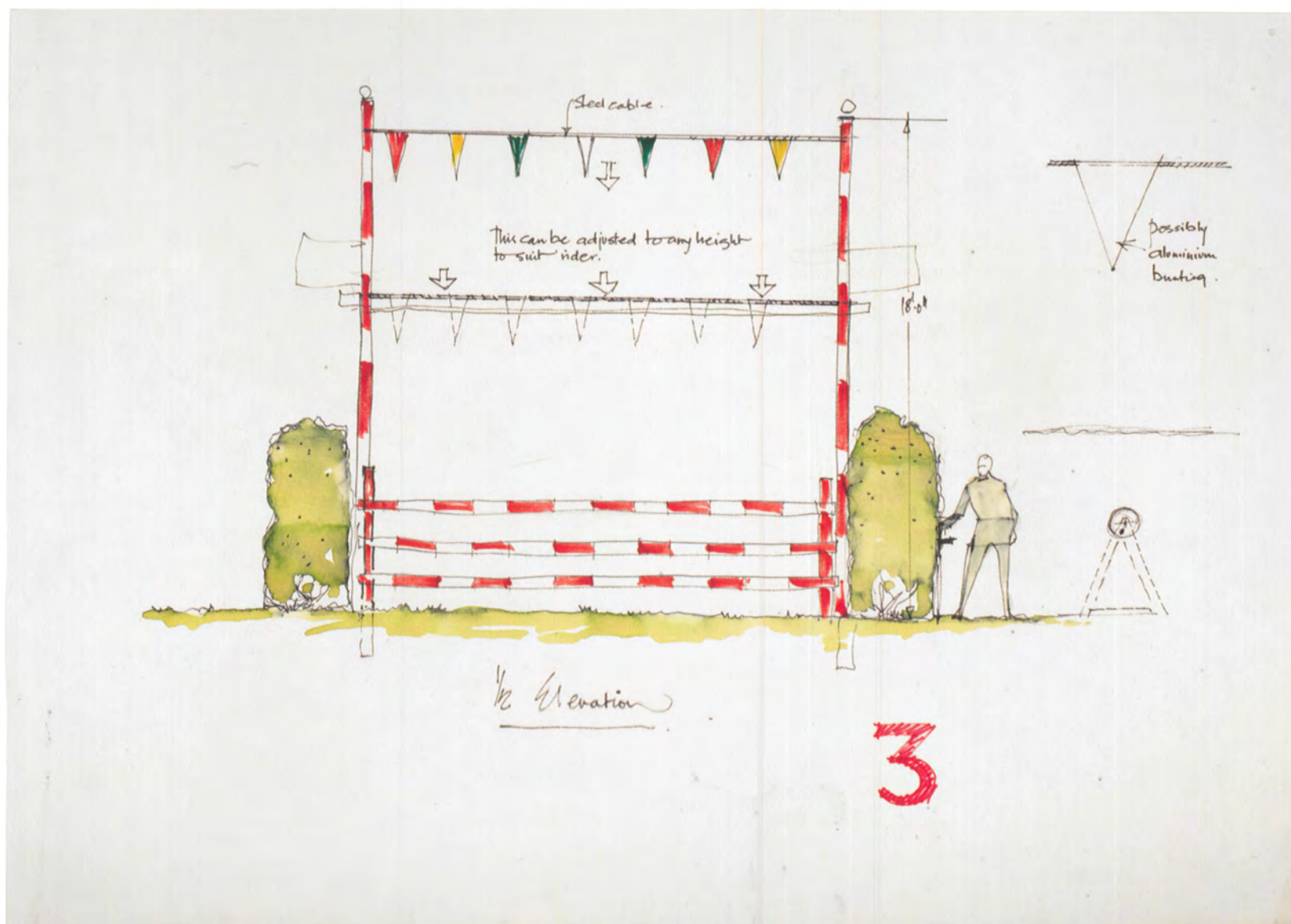
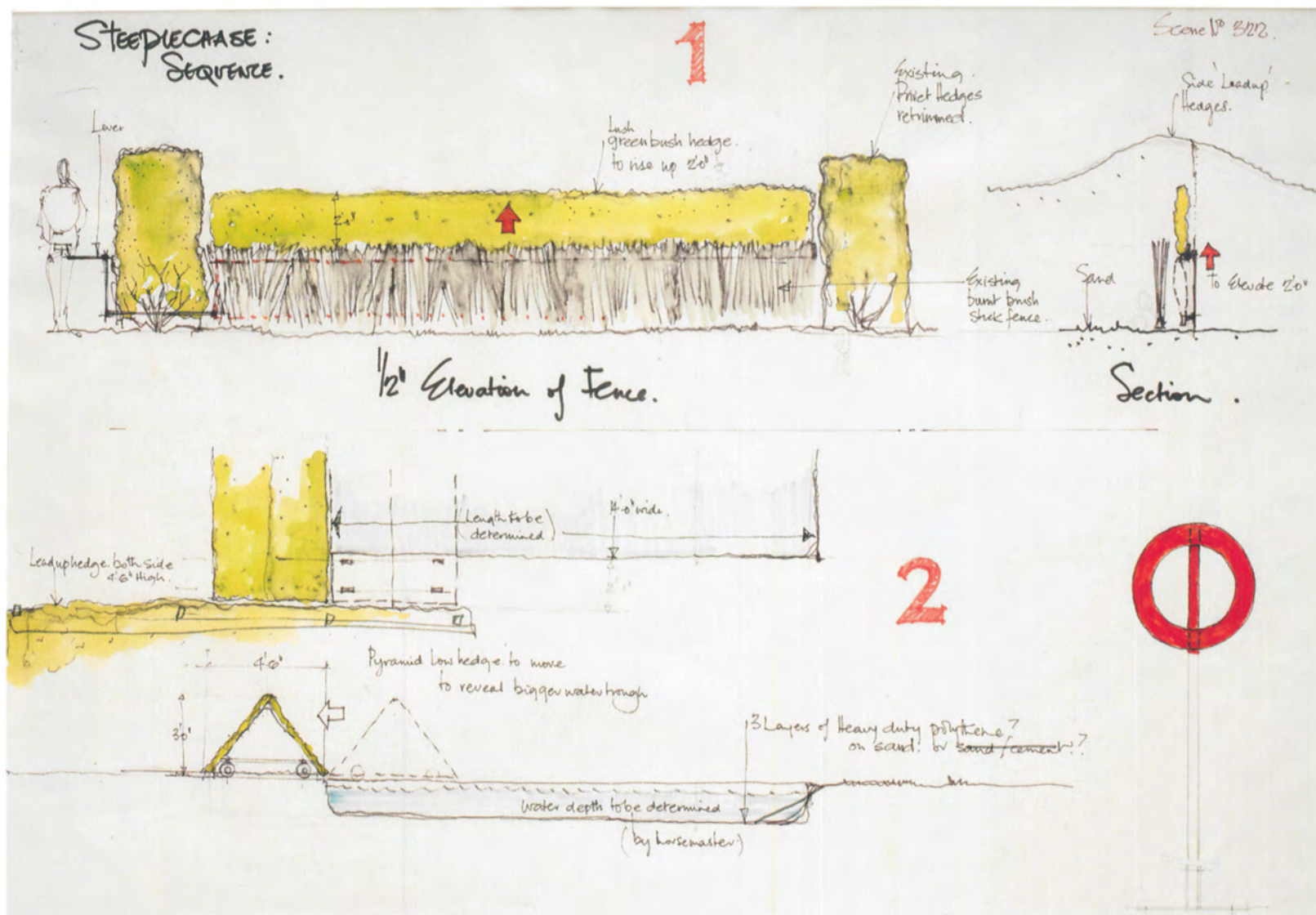


**ELEVATION FRETTED ARCHWAY,  
BOXED YEW HEDGES FOR GARDEN PARTY,  
ELEVATION FOOTBRIDGE, CHANTILLY**

John Fenner

Watercolor, felt-tip pen on paper









318A BOND RECOVERS AND FOLLOWS SORN



319 OTHER RIDERS CROWD BOND



319C SORN CLEARS FENCE, BOND FOLLOWS, OTHER RIDERS JUMP AND GO AROUND



319D AS BOND LAGS, THE RIDERS WHIP BOND



319E SORN LOOKS BACK AND SMILES



320 BOND GAINING ON SORN



320A BOND'S POV AS SORN CLEARS SECOND FENCE



320B SORN INDICATES TO ATTENDANT



320C ATTENDANT OPERATES CONTROL

#### ♣ STEEPLECHASE STORYBOARD SEQUENCE

ROGER DEER

Pencil on paper

#### ♣ STEEPLECHASE SEQUENCE, FENCE ELEVATIONS

JOHN FENNER

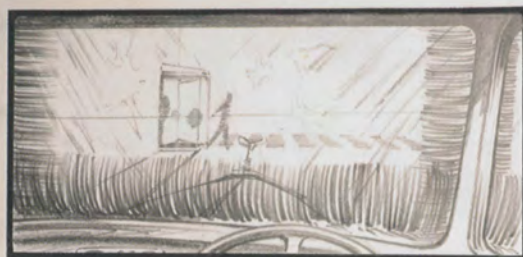
Watercolor, felt tip pen on paper



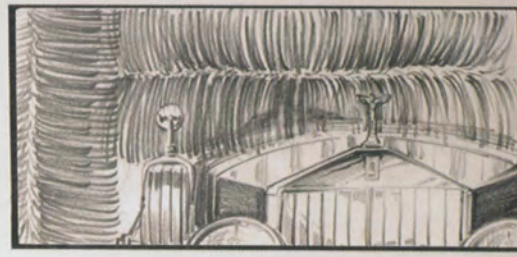
## LIMPET MINE ↔

JOHN FENNER

Watercolor, felt tip pen on paper



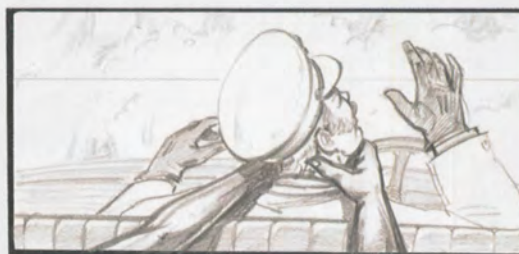
(Sc. 312X) TIBBETT sees figure leave phone kiosk - looking thru' water and brushes.



(Sc. 312Z) Brushes pass over windscreen - upwards.



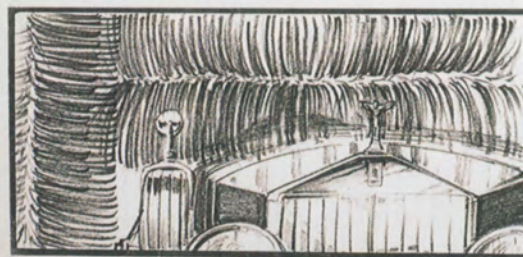
(Sc. 312A) As water runs down screen - MAY DAY appears behind TIBBETT



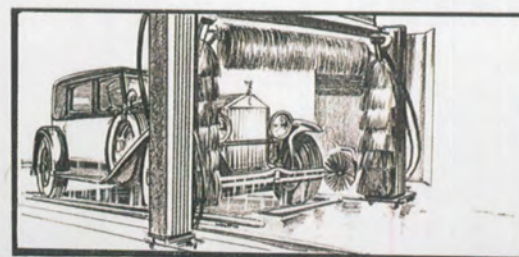
(Sc. 312B) Screen covered in suds and foam.



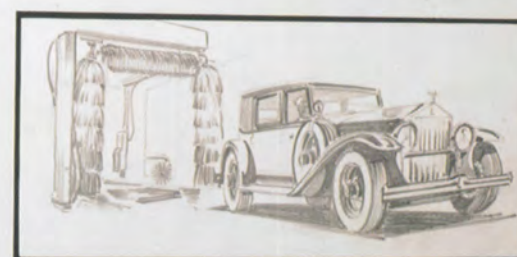
(Sc. 312C) TIBBETT cries out.



(Sc. 312D) Brushes pass over windscreen - downwards.



(Sc. 313) Rolls-Royce completes its car wash - car dripping - brushes return to start position and stop.



(Sc. 313A) Rolls pull out from car wash.

## ‡ TIBBETT'S MURDER STORYBOARD SEQUENCE

ROGER DEER

Pencil on paper

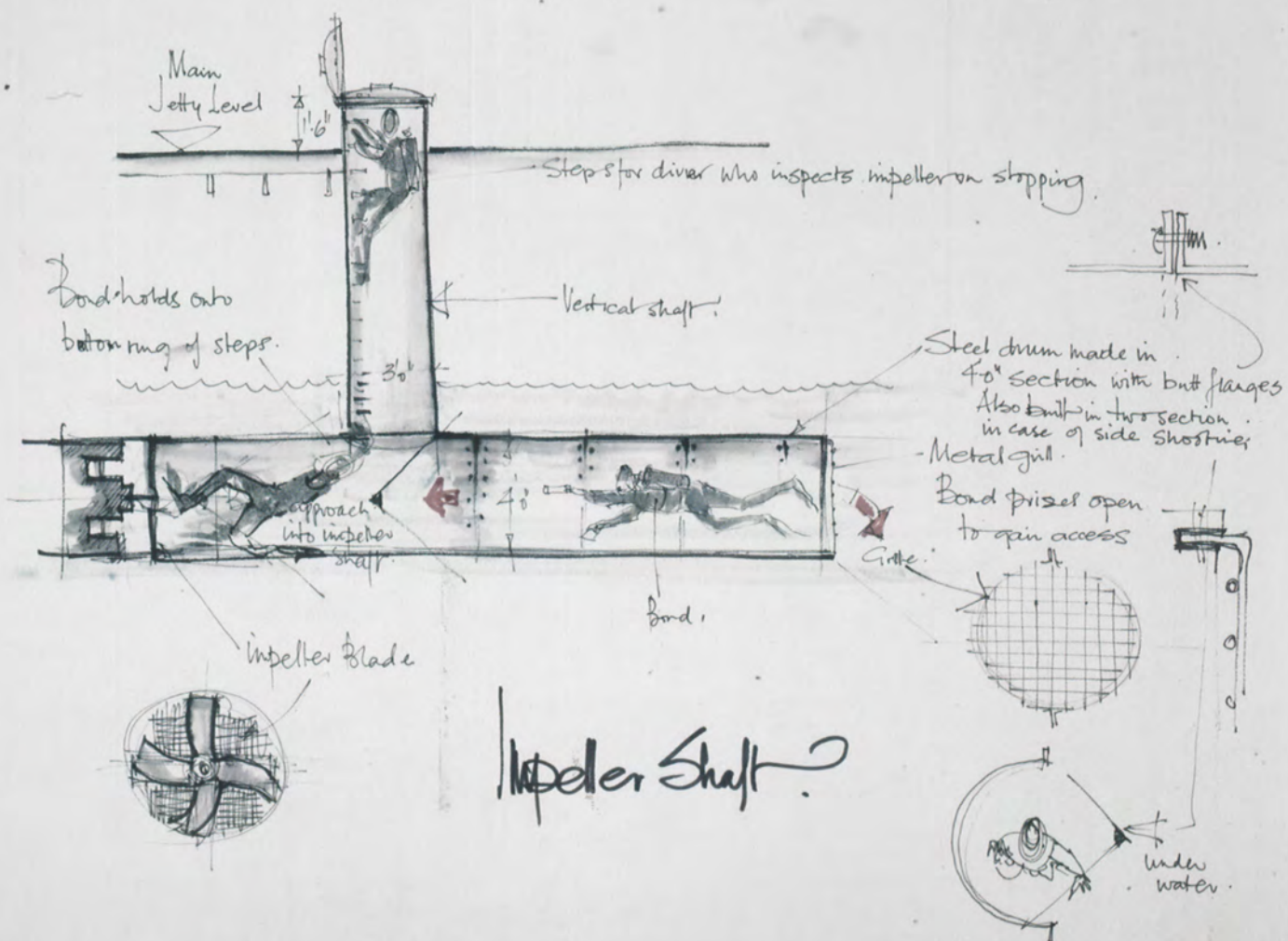
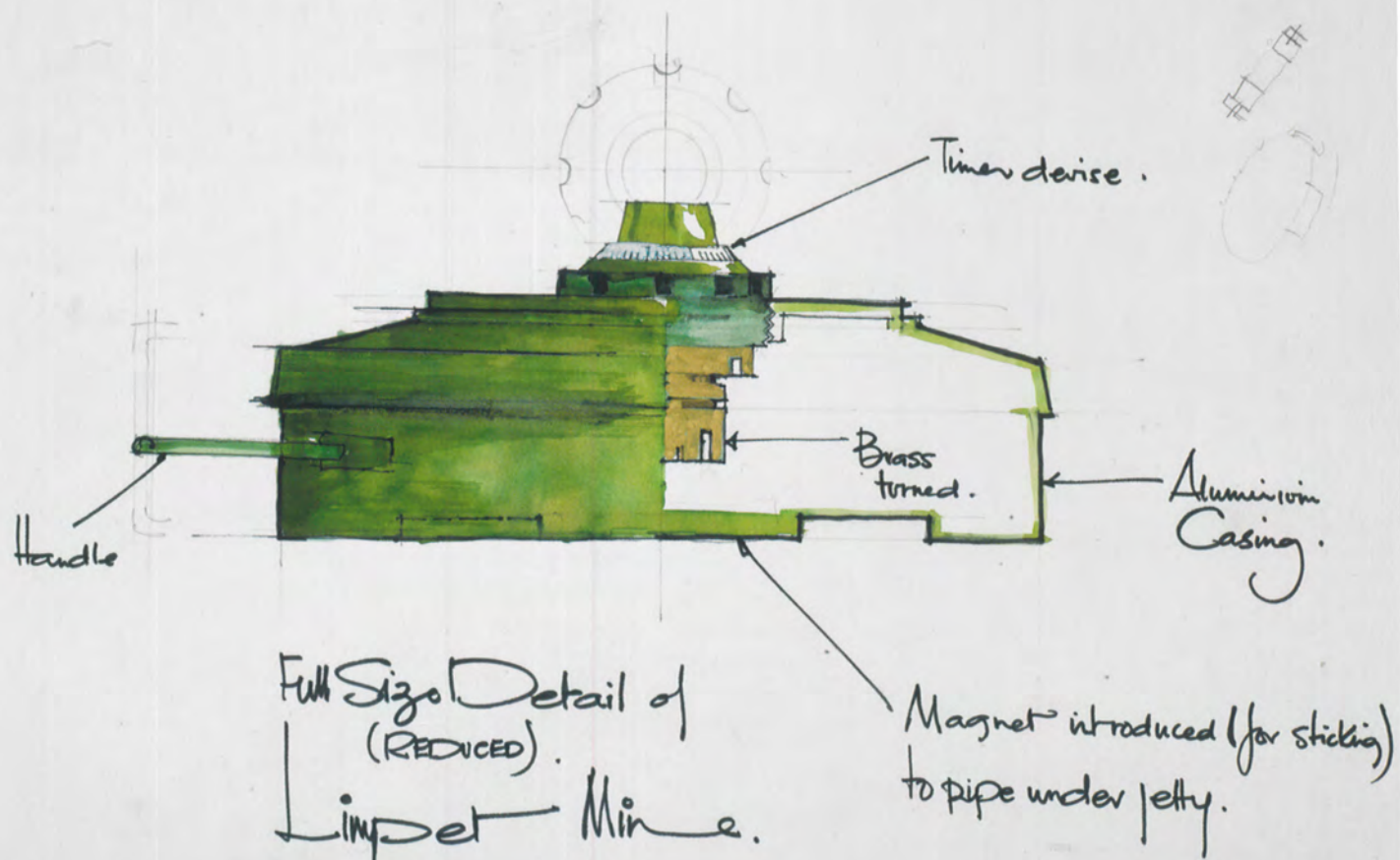
Although Grace Jones is accurately represented in this storyboard sequence, Tibbett's Rolls-Royce isn't. The Rolls that Deer illustrates here is similar to Goldfinger's. When it came to filming, producer Cubby Broccoli offered his own Rolls-Royce Silver Cloud II. Note that photocopies of previous frames are used for 312N and 313 rather than redrawing these frames.

## IMPELLER SHAFT ↔

JOHN FENNER

Watercolor, felt tip pen on paper













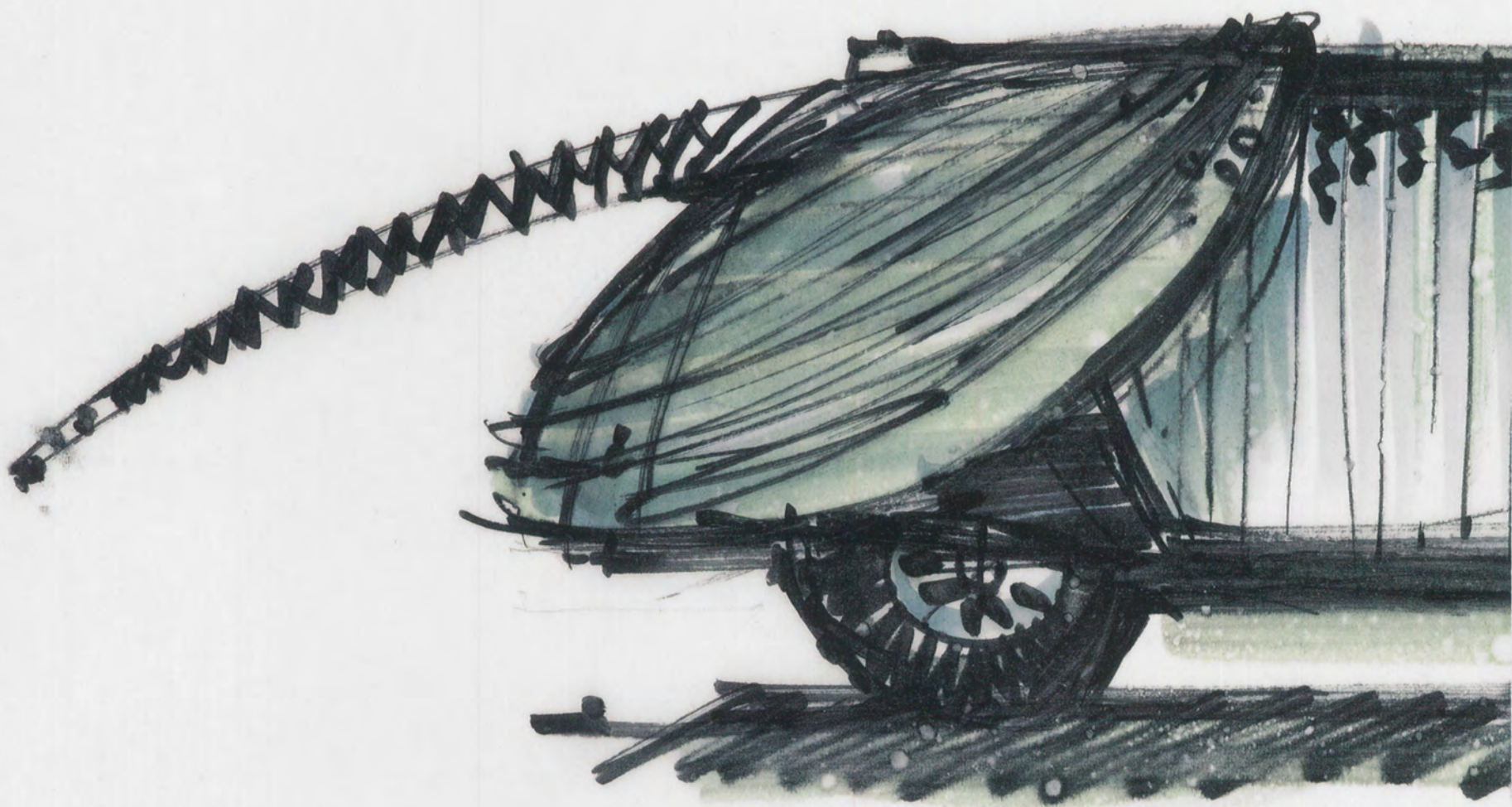
#### ← ZORIN LOGO CONCEPTS

PINEWOOD STUDIOS SIGN MAKERS

Marker pens

The colors for the Zorin logo were chosen to match the Fujifilm logo colors because a recce team in San Francisco shot some early footage of a Fujifilm airship over the Golden Gate Bridge which was intercut into the final film. The airship was sufficiently far enough away that you wouldn't be able to read what it said, but the color scheme would be noticeable. John Fenner perfected the final versions of the Zorin logo, which was used extensively in various ways throughout the film.





# Snooper

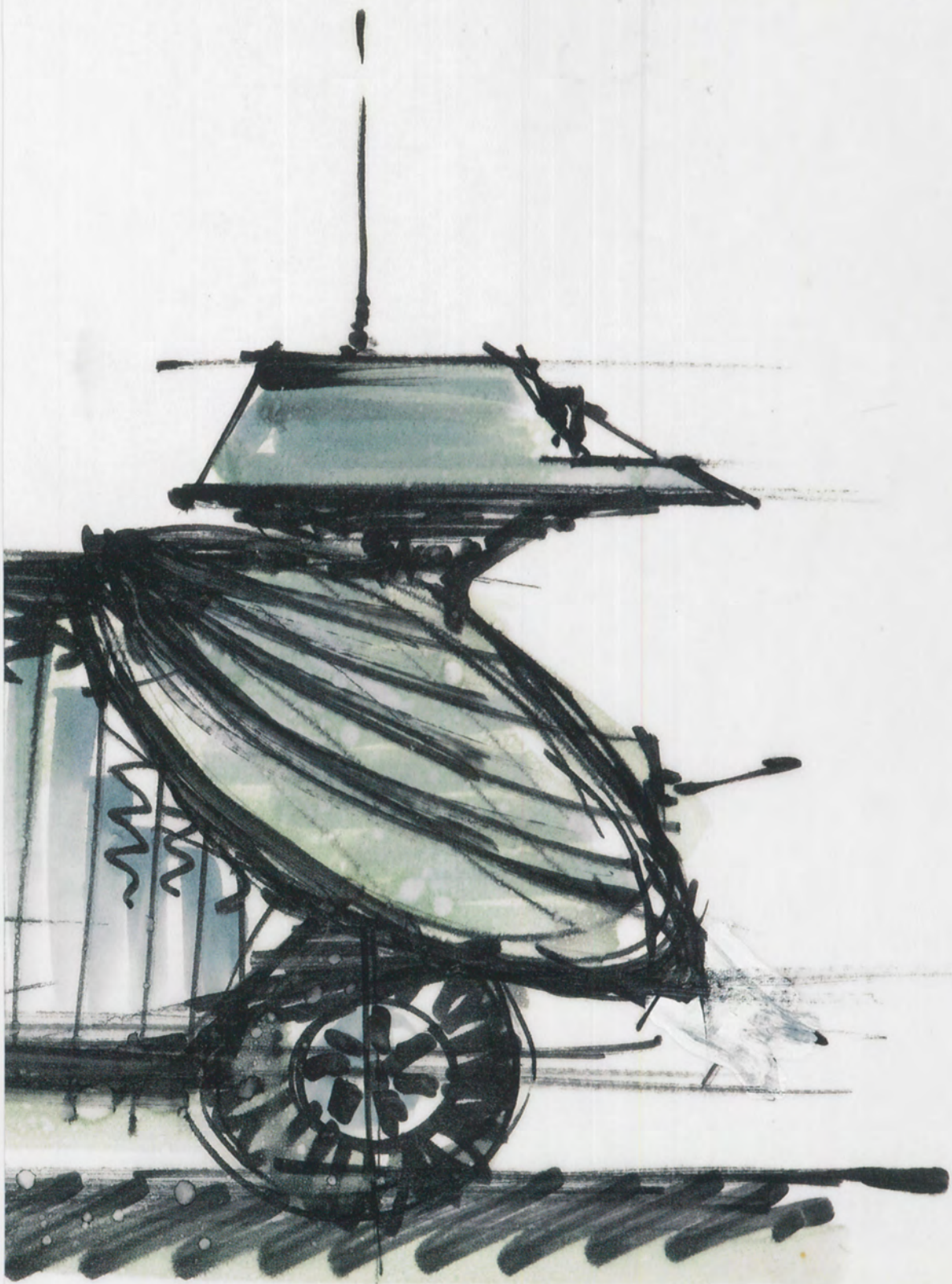
## ✦ SNOOPER DOG

JOHN FENNER

Watercolor and felt tip pen on trace paper

The special-effects team produced the final interpretation of John Fenner's concept for the Snooper Dog in their working model. If you look closely at this concept, you will see a bubble effect that was accidentally caused when Fenner dripped carbon tetrachloride, which he was using to clean his Flo-Master pen, on it. He repeated this effect on purpose in future concepts for other projects.





Dog.





101. SKIS BREAK OFF AS ASTON MARTIN JUST SQUEEZ

# THE LIVING DAYLIGHTS™

(1987)

*Peter Lamont is such a genius at practical special effects as well as creating magnificent sets. John Glen, Director*

*The Living Daylights* marked the 25th anniversary of EON's Bond series and the introduction of a fourth actor as James Bond. Timothy Dalton and producers Cubby Broccoli and Michael Wilson agreed to take the character back to his roots in Ian Fleming's novels with realism and action as the main ingredients.

Michael Wilson was now co-producing with Broccoli and also co-writing for the fourth time with Richard Maibaum. Barbara Broccoli was associate producer, with Tom Pevsner. *The Living Daylights* was the fourth film directed by John Glen with Peter





# •• ASTON MARTIN CHASE (DETAIL)

ROGER DEER

Pencil on paper

*The Living Daylights'* emphasis on realism and action resulted in little art but a big increase in storyboarding. Roger Deer storyboarded 16 different action sequences.

ES THROUGH GAP

Lamont as production designer. Almost half of Lamont's team had worked with him on the previous Bond and the rest he had brought with him from *Aliens* (1986).

Lamont remembers, "We filmed outside fabulous villas and museums in Tangier, in front of picturesque mountain villages and fortresses in Ouarzazate between the Atlas mountains and the Sahara Desert, and around some of the most elegant opera houses, theaters, and historic buildings in romantic Vienna. On our return to England and Pinewood Studios I had to design and build the lush sets to represent the interiors of these fantastic structures." Typical Lamont sets included the hallway in the fortress base of Kamran Shah's freedom fighters, decorated with Afghan mosaic

tiles and antique oriental runners, leading to a grand, brass-studded door opening to a beautiful reception room decorated with antique rugs, pillows, low tables, and wall hangings.

American publisher Malcom Forbes' Tangier museum, containing the world's largest private collection of miniature soldiers and military memorabilia, was used for exteriors of the home of war-obsessed villain Brad Whitaker. The interior was imaginatively reproduced by Lamont and his team, with the addition of wax effigies and expensive antique weaponry, on one of Pinewood's sound stages. Lamont's painstaking work paid off handsomely, providing superb settings for Dalton's debut as Bond and helping to make *The Living Daylights* a worldwide hit.





RED POWDER SMOTHERS WINDSCREENS OF LAND-ROVER —



LAND-ROVER RUNS DOWN SENTRY — OFFICER RUNS OUT WITH WALKIE-TALKIE —



OFFICER'S VALLEY HITS BOXES — LAND-ROVER CANVAS FLAPPING — OPEN —



IMPOSTER LOOKS BACK — SMALL FIRE BEGINS — SMALL EXPLOSIONS (FLARES ETC.)



BOND BURSTS THROUGH ROOF — SMOKE AS FIRE SPREADS —



LAND-ROVER SKIDS NEAR EDGE —



TOURISTS IN FAMILY SALOONS COMING OTHER WAY —



FAMILY REACT TO —



PRETITLES SEQUENCE (3 APRIL 1986)



OFFICER FIRES AT LAND-ROVER WITH REAL AUTOMATIC WEAPON —

67



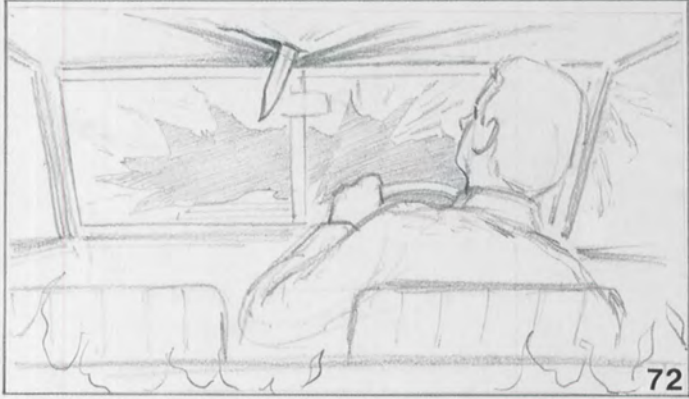
OFFICER HITS REAR OF LAND-ROVER AND FLARES INSIDE —

68



BOND TAKES KNIFE FROM BELT —

71



BOND CUTS THROUGH ROOF — DRIVER REACTS —

72



FIRE SPREADING — CANVAS STARTS BREAKING UP —

75



LAND ROVER SWERVING NEAR EDGE —

76

PAN TO —



F.O.V.

79



SWERVE TO MISS EACH OTHER — NEAR COLLISION —

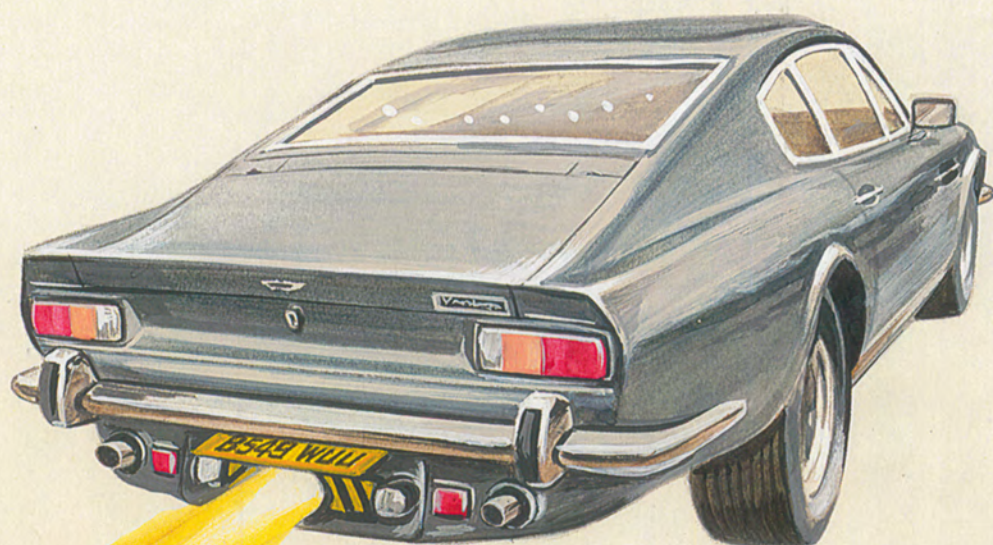
80

# • GIBRALTAR CHASE STORYBOARD

ROGER DEER  
Pencil on paper

Because Glen had to delegate many action sequences to his second and special units, the storyboarding process was essential and Glen spent a lot of time with Deer to achieve accurate sequences.





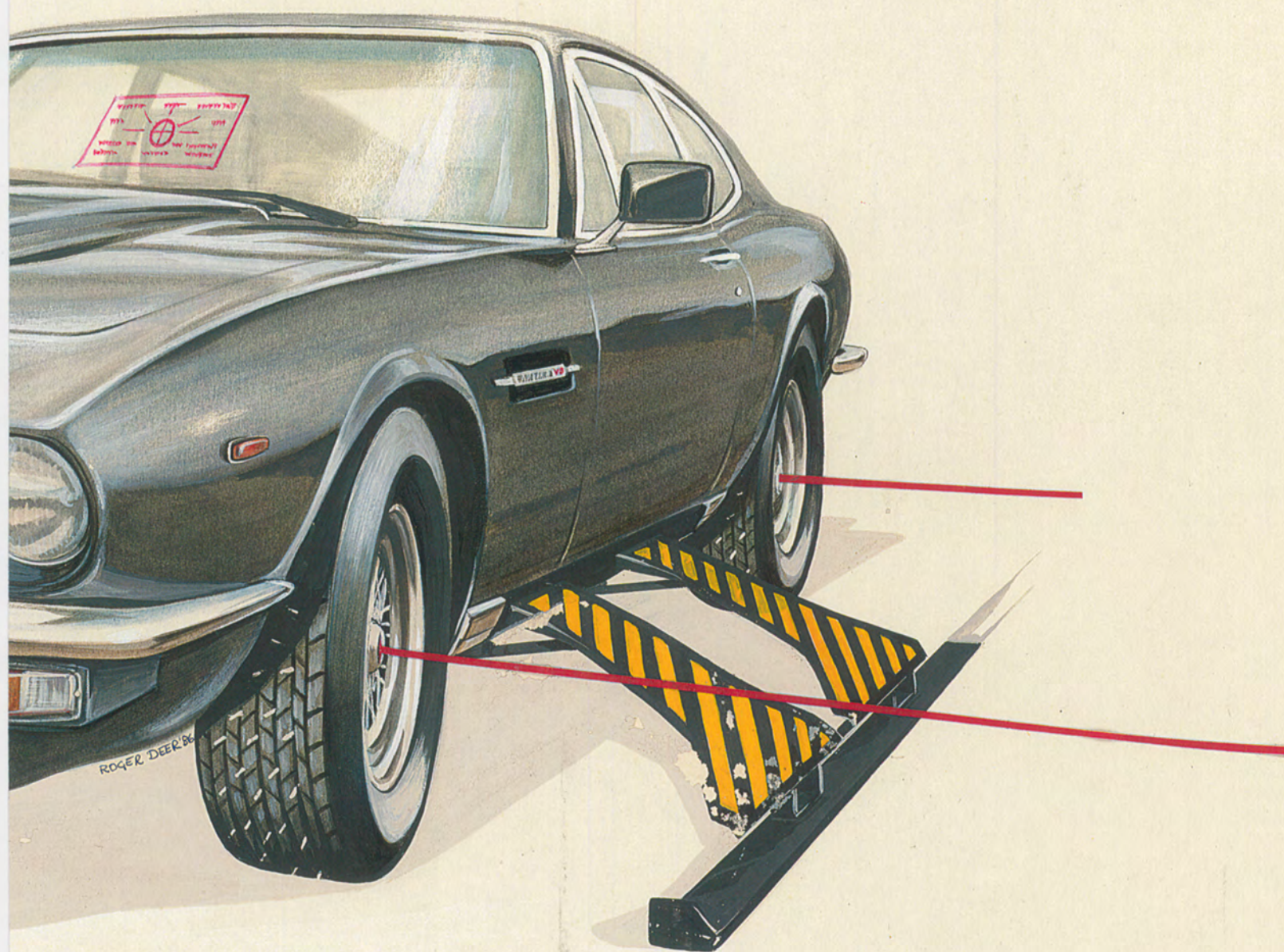


← ASTON MARTIN V8

ROGER DEER

Watercolor, felt-tip pen on paper

Deer's illustration of Bond's Aston Martin V8 with outriggers, rear-mounted rocket-booster, hub-cap-mounted lasers, ice-proof tires and twin front-mounted missile launchers.





'LIVING DAYLIGHTS'  
'KARA'  
COSTUME 7.



Line striped cotton  
shirt, worn with  
cotton trousers - boots  
(to be worn with Afghan  
costume)

Emma Porteous  
'86.

★ KARA COSTUME 7

EMMA PORTEOUS

Watercolor, pen, pencil on paper

Kara wears this costume when she arrives at the Russian airfield in Afghanistan with Bond. It complements the colors Bond wears in this scene and contrasts with the green uniforms of the Russians, thus aligning her visually with Bond. It is also practical for the action of the jail-break scene that follows. Porteous' design was made by Lawrence Easden.



'LIVING DAYLIGHTS'

'KARA'.

COSTUME 4.



Deep blue silk  
jersey dress - crystal  
embroidered belt.

Emma Porteous  
'88.

✦ KARA COSTUME 4

EMMA PORTEOUS

Watercolor, pen, pencil on paper

Porteous designed this dress for Kara's romantic evening out to the opera with Bond in Vienna. She also designed an opera-style coat to go with it. She chose a soft, slate-blue jersey fabric with "Greek-Key"-patterned crystal embroidery detail to add some sparkle to the night scenes. Her design was made by Lawrence Easden.



# LICENCE TO KILL™

(1989)

*Peter Lamont is perfect for Bond. The sets look terrific.*  
John Richardson, Special Visual Effects Supervisor

When Michael G. Wilson and Maibaum were writing *The Living Daylights* they were not sure who was going to portray Bond. This time they knew that Timothy Dalton was 007 and they felt a darker, grittier Bond would play to his strengths. As most of the story took place in Mexico, the Bond "family" decamped there.

Setting up base at the Churubusco Studios, built in 1944 by Howard Hughes' RKO Radio Pictures, Production Designer Peter Lamont brought with him many of his trusted UK team, as well as his brother Michael as Supervising Art Director. Filming *Licence To Kill* in Mexico marked an important step forward in the revitalization of the Mexican film industry. A major infusion of funds by the production resulted in the refurbishment of facilities and the employment of hundreds of local actors and technicians.

Many of Mexico City's landmarks functioned as locations in the fictional setting of Isthmus City. The salon of Franz Sanchez's casino headquarters was shot in the ornate interiors of the Casino Espanol. Other capital sites used included the Teatro de la Ciudad, the Palacio de Correos de Mexico and the Gran Hotel Ciudad de Mexico which, with its elaborate ironwork and stained-glass roof is a superb example of the art nouveau style.

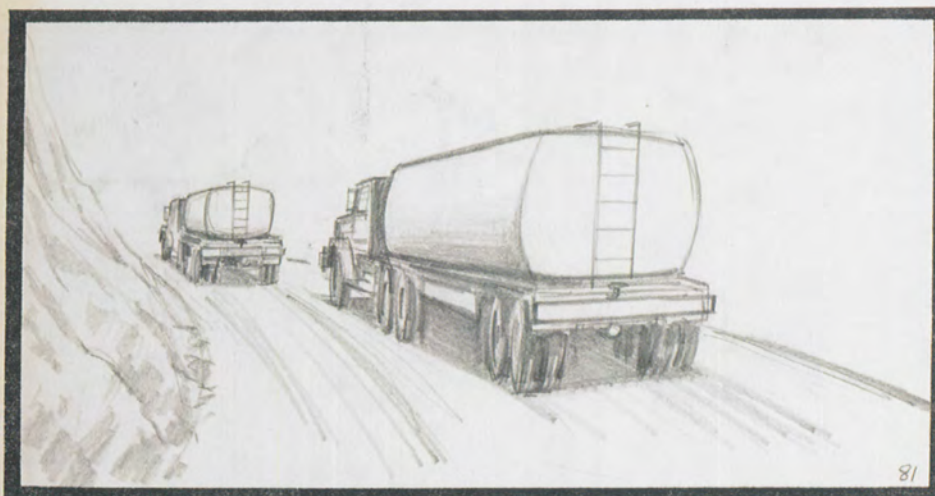
The interiors of Franz Sanchez's opulent villa were shot at a fabulous beach residence near Acapulco called Arabesque owned by the Baron di Portanova, a friend of the Broccolis.

## PETROL TANKER SEQUENCE STORYBOARD 10

ROGER DEER  
Pencil on paper

This storyboard shows the sequence when Bond, at the wheel of one of drug lord Sanchez's tankers, uses all his driving skills to evade a Stinger missile fired by the villain.

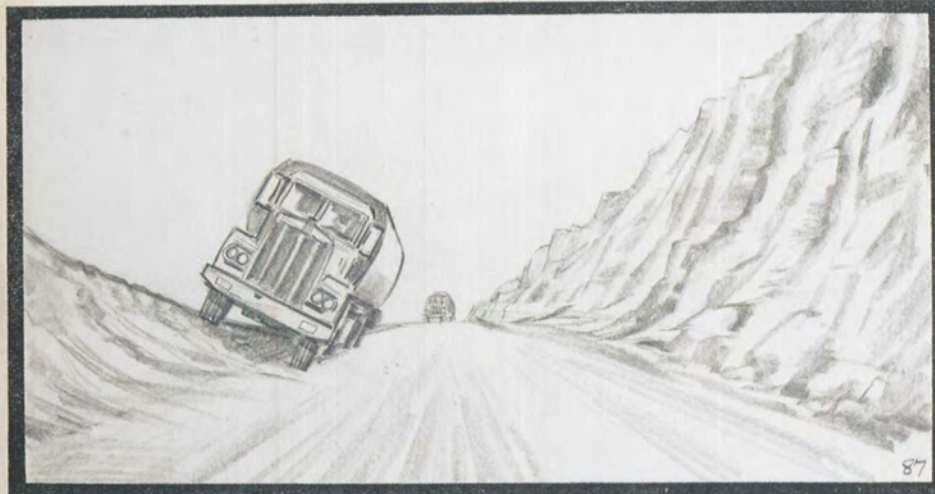
There is a reference to the film's original title "Licence Revoked" in the bottom left-hand corner.



BOND OVERTAKES —



PEREZ TAKES AIM —



BOND SENDS HIS VEHICLE UP ROCKY INCLINE —

### 'LICENSE REVOKED'

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THE



PEREZ



AIMING



PEREZ



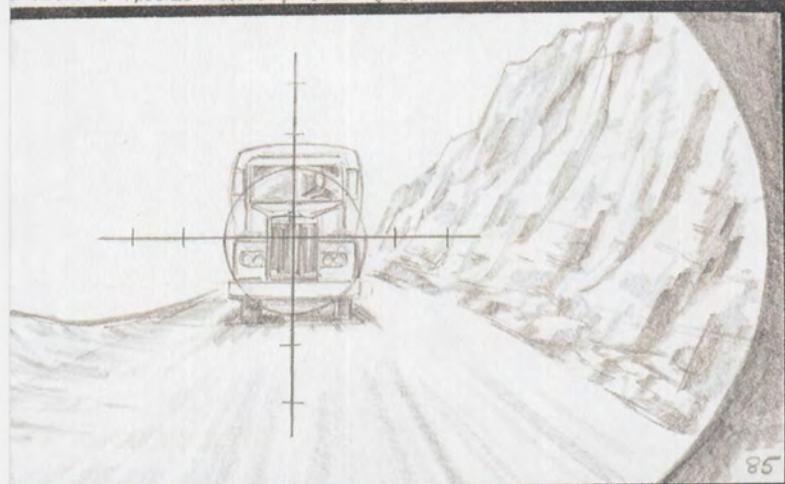
# PETROL TANKER SEQUENCE.



B LINES UP MISSILE LAUNCHER — JEEP IN B/G —



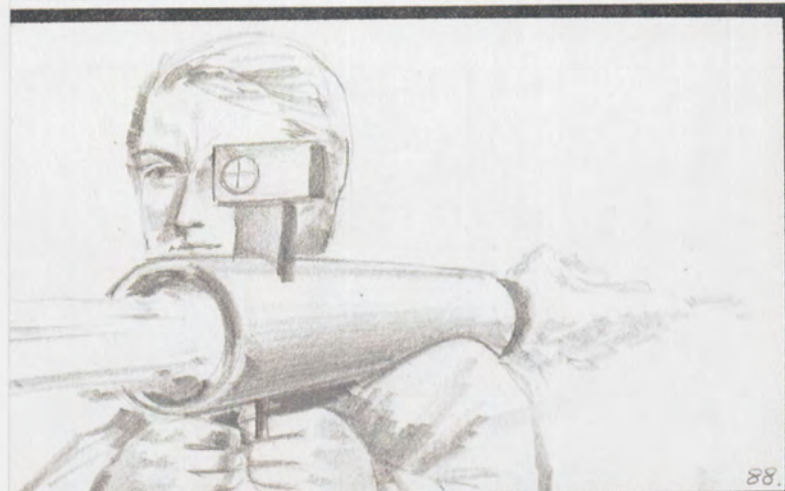
BOND APPEARS ROUND A BEND — CROP DUSTER OFF TO THE SIDE —



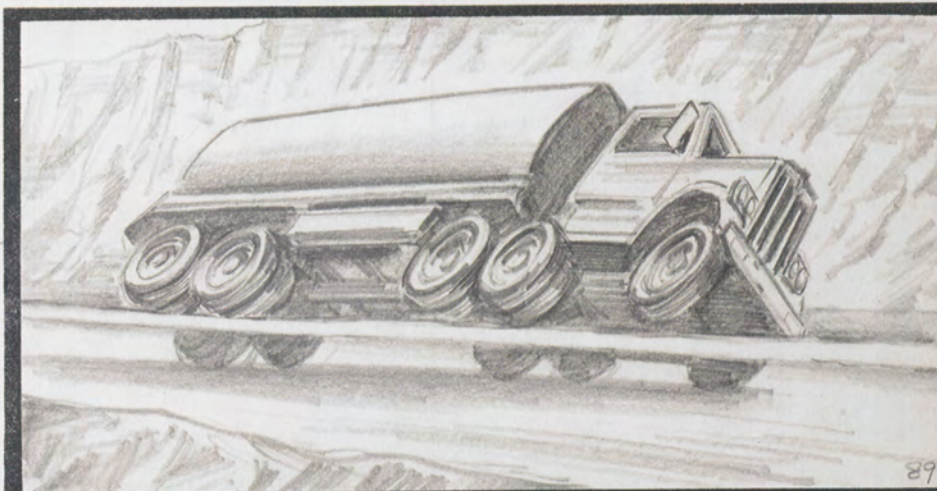
— HAIRS FOCUS ON RED TANKER —



BOND REACTS AND SWINGS WHEEL —



MISSILE —



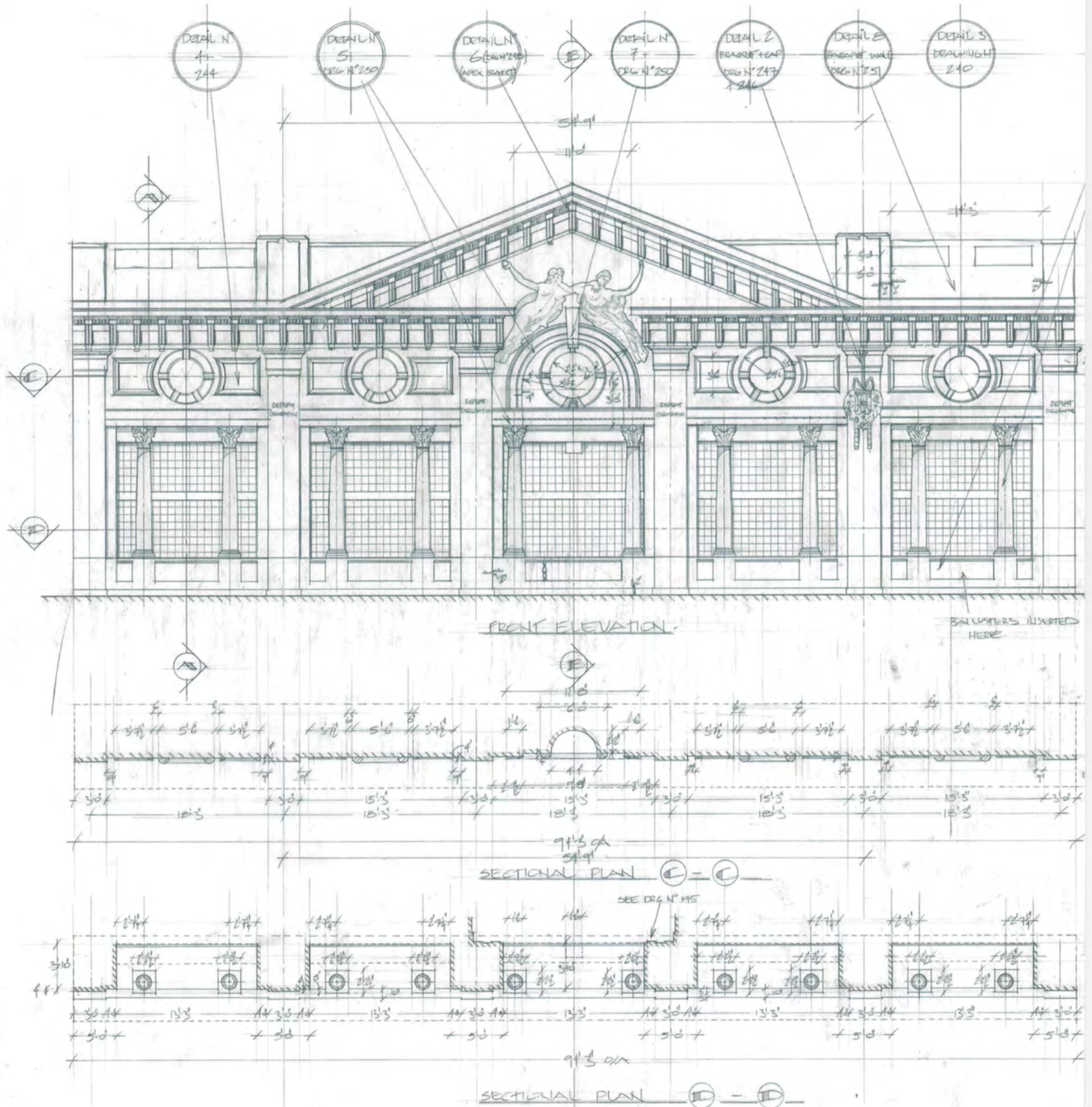
MISSILE PASSES UNDER TANKER —

REVISED 4<sup>TH</sup>. JULY '88.

SHEET 10.



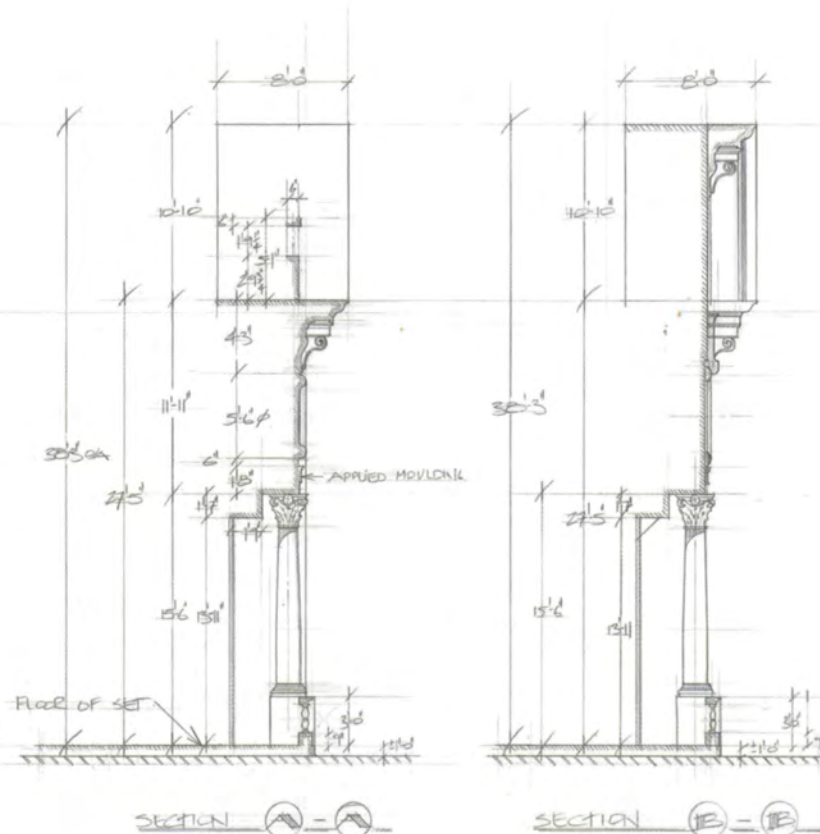
# "LICENSE REVOKED" CASINO FA PLAN + ELEVATION INT. SANCHEZ OFFICE.





SCADE.

AIL.1  
UNREPRODUCED  
IN 1977



8'0" LEAVE ABOVE  
SOURCE

8'0" LEAVE ABOVE  
SOURCE

**NOTE:**  
PLEASE READ WITH DRG  
N° 195 AND SEE REFERENCE  
PHOTOGRAPHS FOR FINISHES

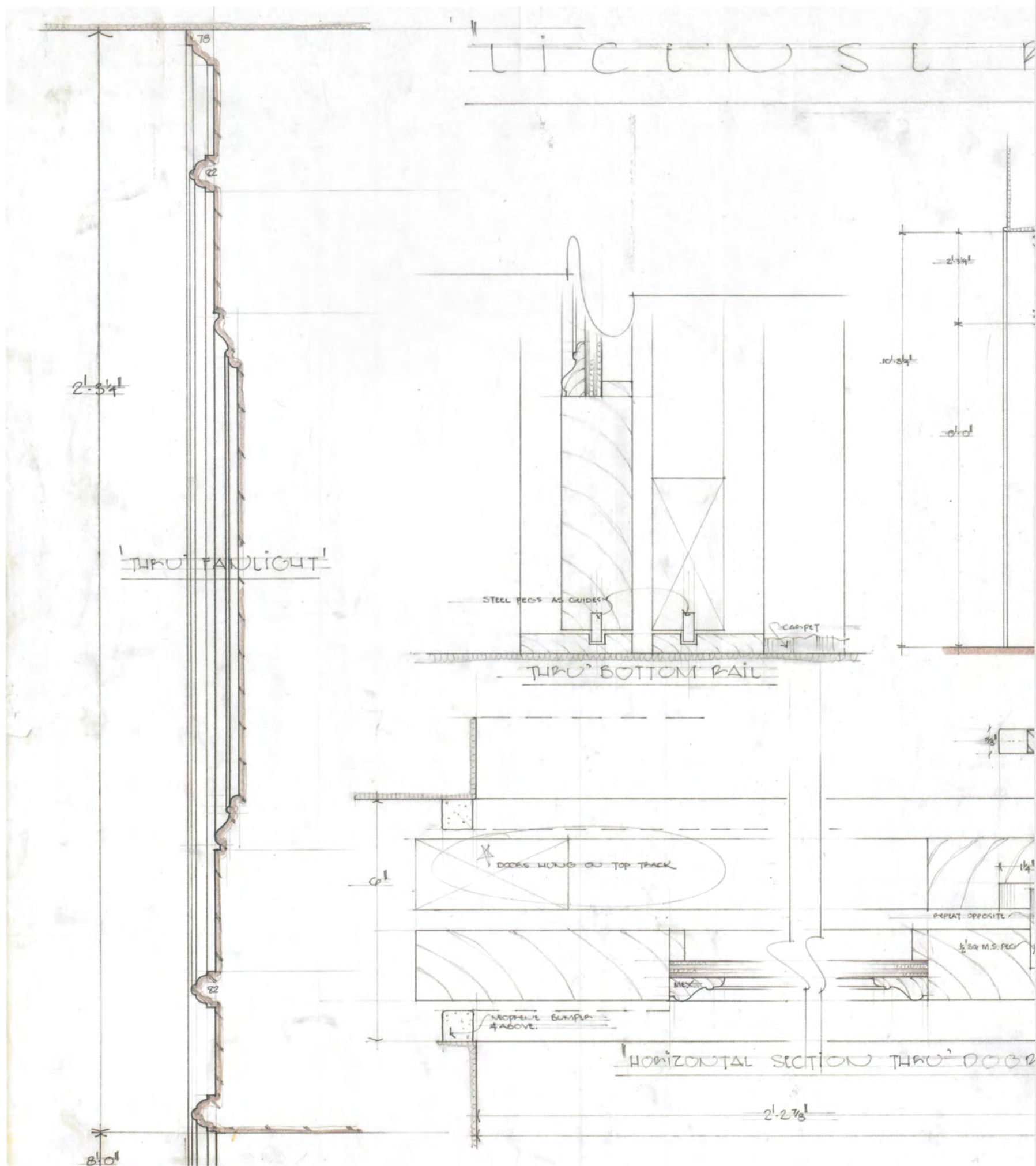
249

PRODUCTION - LEASE REVISED										PROD. NO.
SET - INT SANCHEZ OFFICE										SET NO. -
DETAIL - DETAIL 1 (CASINO FACADE)										249
SCALE - 1/4" = 1'-0"										
NAME	ANDREW ACKLAND-SNOW	DESIGNER	ANDREW ACKLAND-SNOW	ARTIST	ANDREW ACKLAND-SNOW	PAINTER	ANDREW ACKLAND-SNOW	SCULPTOR	ANDREW ACKLAND-SNOW	
DATE	29/8/88	REVISION		DATE		REVISION		DATE		
BY	2/3	ARTIST	ANDREW ACKLAND-SNOW	PAINTER	ANDREW ACKLAND-SNOW	SCULPTOR	ANDREW ACKLAND-SNOW	DATE		

INT. SANCHEZ OFFICE, DETAIL CASINO FAÇADE  
ANDREW ACKLAND-SNOW  
Pencil on trace paper

Hundreds of technical drawings are produced for every film. There are more than 15,000 in EON's Archive and therefore almost any Bond set from the past could be accurately reproduced today.



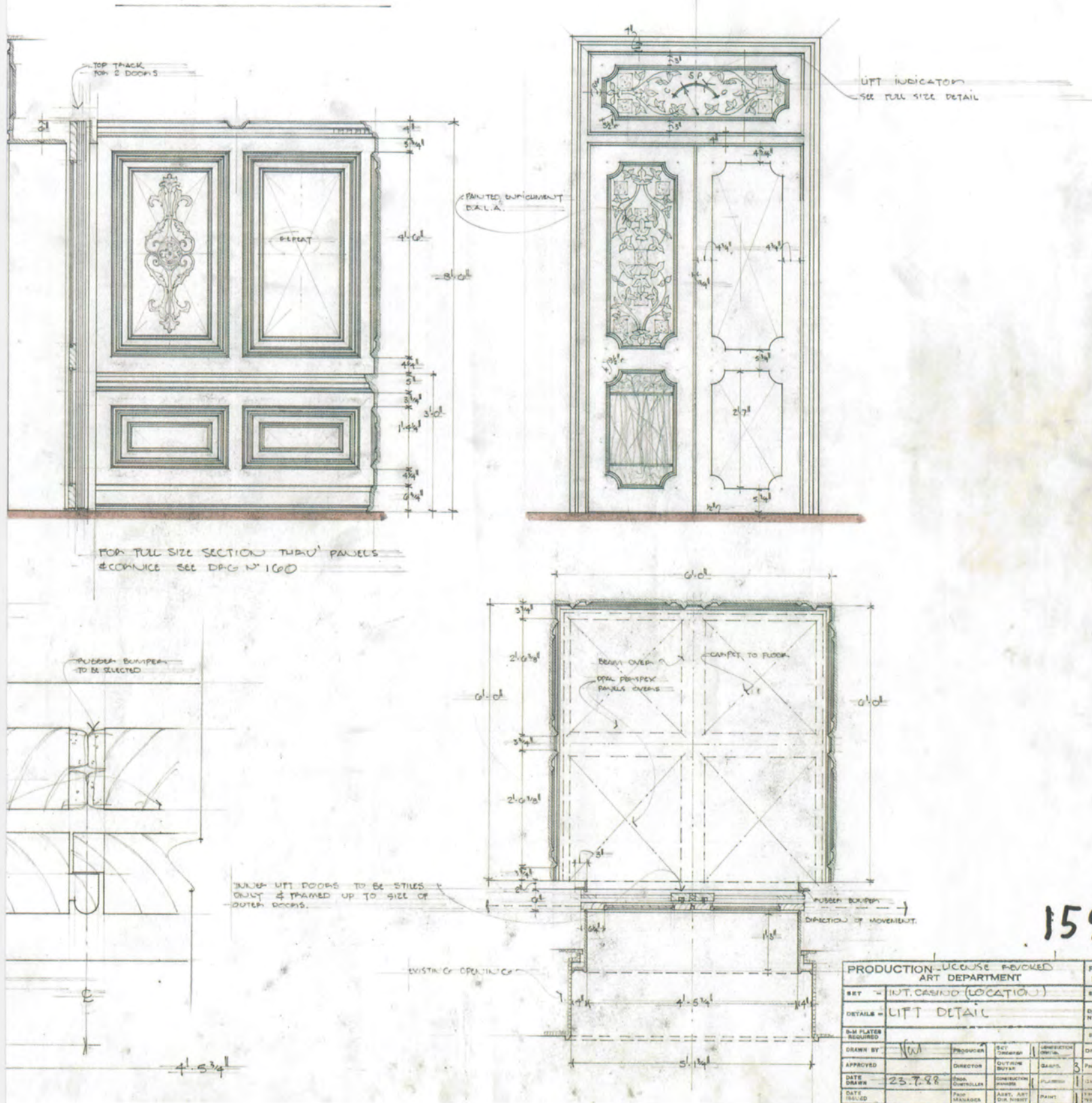




# LVOKID DANJAQ.

## INT. CASINO (LOCATION: CASINO ESPAÑOL)

### LIFT DOORS



INT. CASINO (LOCATION), LIFT DETAIL

NEIL LAMONT

Pencil on trace paper

Although the casino interiors were shot on location in Mexico on the site that had previously been used as a casino, the building did not have a lift, which was necessary for the story. The art department built a mock lift at the location. Neil Lamont went on to be the Supervising Art Director for seven of the Harry Potter films.



# GOLDENEYE™

(1995)

*Peter Lamont is incredibly talented and efficient. He always gets the best out of everybody.* Barbara Broccoli, Producer

The six years between *Licence to Kill* and *GoldenEye* found EON Productions embroiled in a legal battle regarding ownership and rights. It was the longest hiatus in the franchise's history. Before *GoldenEye* began production, Cubby Broccoli stepped down to allow his stepson, Michael Wilson, and his daughter, Barbara to take the reins.

It soon became clear that Bond's traditional home, Pinewood Studios didn't have enough space available to accommodate the production. The task of converting a former Rolls-Royce factory and abandoned airport, at Leavesden Airfield, Hertfordshire, into a modern film studio was given to returning Production Designer, Peter Lamont.

It was a mammoth task with 1.25 million square feet of interior space and one of the biggest back lots in the world. Lamont and his team managed to build five working stages, totalling around 150,000 square feet in 10 weeks.

Pierce Brosnan was the new face of James Bond. The long break between films invited the opportunity to update other elements and reintroduce the treasured Aston Martin DB5 from the past.

With the advent of a new M—Judi Dench—Lamont brought M's office up to date. Out went the antique globe and in came moving wall panels with digital screens. Modern furnishings replaced the old-school "Reform Club" style of M's previous office. Retina scanners were installed for security and a hi-tech control center with smart walls enabled better field surveillance in the new MI6 building.

Lamont's biggest challenge was replicating the St. Petersburg streets and alleys where the spectacular tank chase takes place. This was constructed on the exterior lot straddling the airfield runway. It required 62 miles of scaffolding and over 700 tons of plaster. In the finished film, Lamont's St. Petersburg Street set combined seamlessly with the 2nd unit's location footage making it unnecessary for the 1st unit to travel to Russia. Thanks to Lamont's meticulous attention to detail, the final edit of this sequence makes it hard to believe that Pierce Brosnan was never in St. Petersburg.

*GoldenEye* was a massive box-office hit.



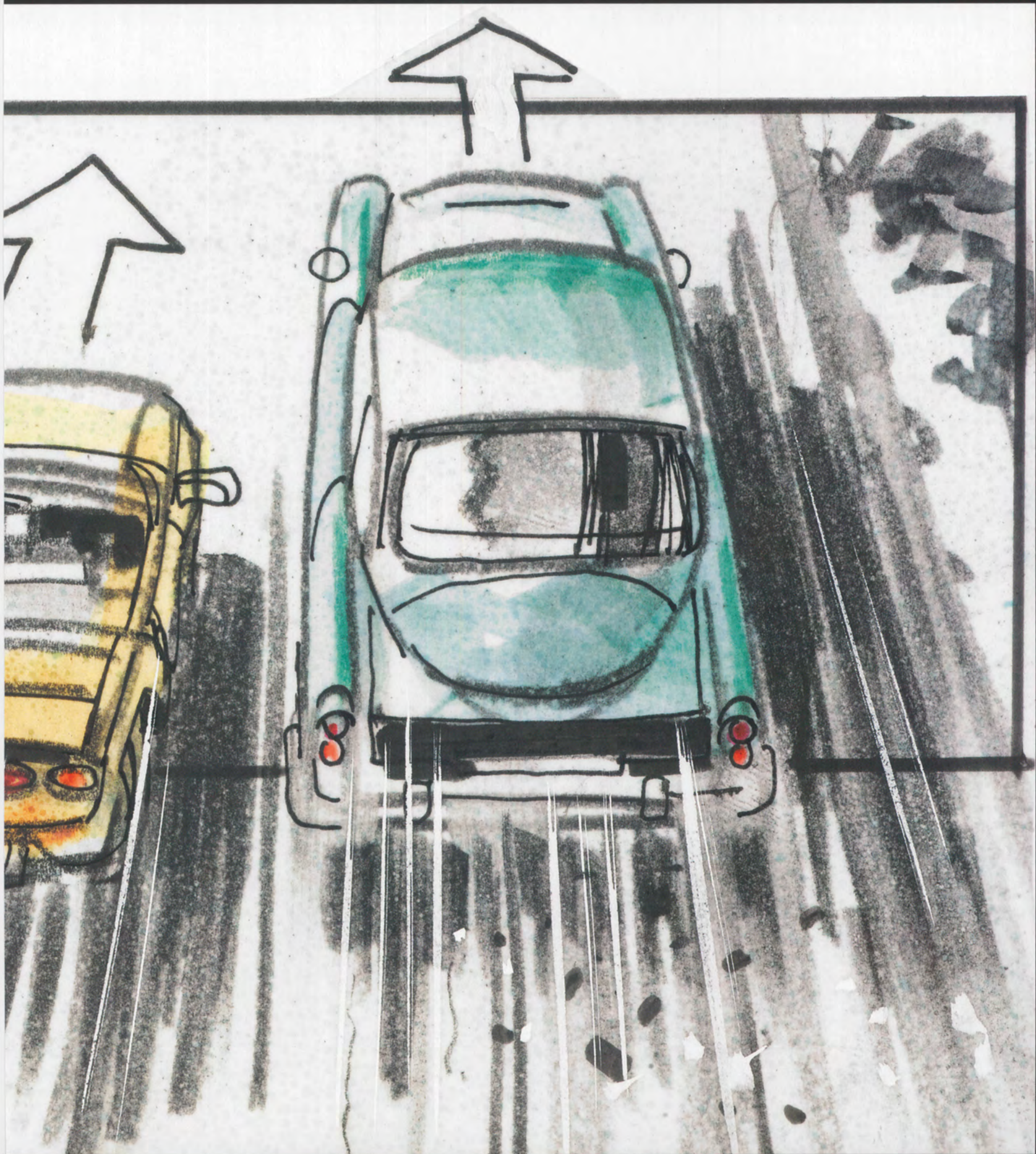
## CORNICHE CAR CHASE STORYBOARD (DETAIL) ↔

MARTIN ASBURY

Charcoal pencils on paper

The thrilling car chase between Xenia Onatopp's Ferrari (red in the movie) and Bond's classic Aston Martin DB5 reassured fans that 007 was back in style.

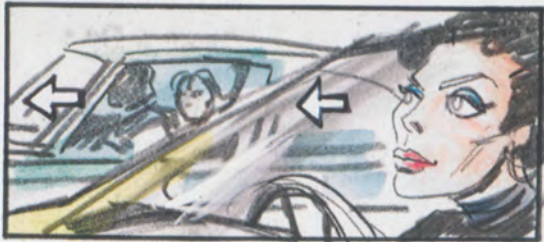







CAR CHASE


1st UNIT

37. 

1st UNIT

38. 

1st UNIT

39. 

(13)

CAR RIG with XENIA slowly overhauling ASTON.

CUT

SINGLE ON XENIA looking

CUT

CAR RIG - TWO SHOT ON ASTON - CAROLINE SCOWLING - BOND SNEAKING A LOOK.


GOLDENEYE

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CAR CHASE

2nd UNIT

40. 

(14)

ALL ONE SHOT

Empty frame down on tarmac

CARS flash under camera

which PANS UP to see them disappearing down into B.G.

CUT


GOLDENEYE

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CAR CHASE

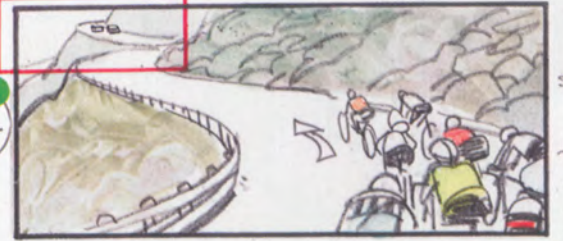
1st UNIT

47. 

1st UNIT

48. 

2nd UNIT

49. 

(17)

CAR RIG? XENIA alongside BOND aware of each other

CUT

SINGLE ON CAROLINE hand over face - about to be sick

CUT

PULL BACK from L.S. CARS screaming round corner - to find gaggle of CYCLISTS moving away from camera...

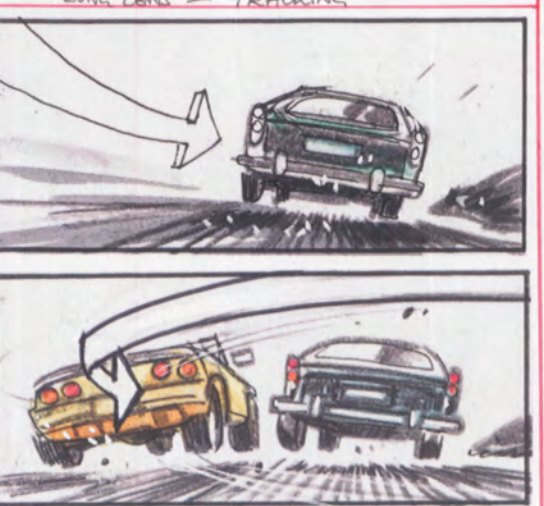
GOLDENEYE

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CAR CHASE  
LONG LENS - TRACKING

2nd UNIT

50. 

2nd UNIT

51. 

(18)

ALL SAME SHOT as BOND rockets into frame crossing L. to R. (to the correct side of road)

"A BEAT" as XENIA sweeps R. to L. into frame - starting to draw level again..

DIAGRAM TO ILLUSTRATE ABOVE SHOT

AERIAL SHOT

HELICOPTER crossing L. to R.

GOLDENEYE

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## CAR CHASE

15

2nd  
UNIT

41.



QUIET  
gentle  
scene  
picturesque  
bridge in  
B.G. -  
A PARTY of  
CYCLISTS  
move to  
CAMERA.

CUT

2nd  
UNIT

42.



AERIAL  
SHOT  
(crossing)  
R. to L. ?  
on the  
two cars  
screaming  
down  
ROAD

CUT

2nd  
UNIT

43.



SLIGHTLY  
LONG  
LENS  
TRACKING -  
XENIA  
pulls  
in front  
of BOND

GOLDENEYE  
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## CAR CHASE

16

2nd  
UNIT

44



BACK to  
CYCLISTS  
labouring  
up hill.

CUT

2nd  
UNIT

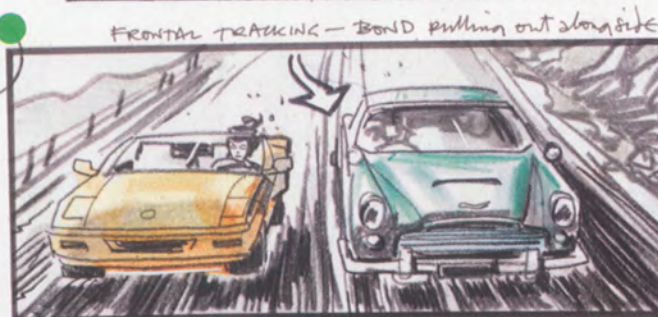
45



MOVING  
POV  
LOW ANGLE  
EATING UP  
THE  
ROAD

2nd  
UNIT

46



FRONTAL TRACKING - BOND pulling out alongside.

TRACKING IN FRONT OF THE TWO CARS -  
NECK & NECK - AHEAD - SCREAMING  
DOWN THE ROAD

GOLDENEYE  
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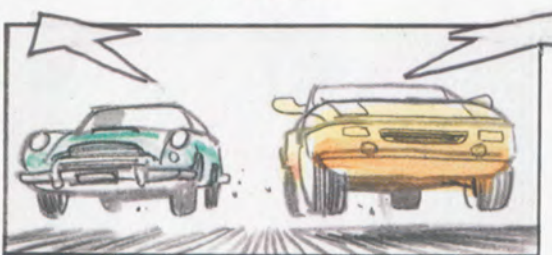
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## CAR CHASE

19

2nd  
UNIT

52.



EX.  
LOW ANGLE  
CARS  
streak  
past  
CENTRE  
CAMERA

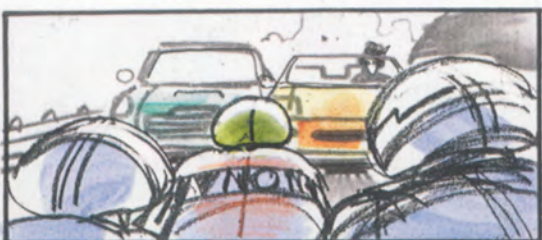
CUT

2nd  
UNIT

53.



ALL ONE  
SHOT  
LONG LENS  
MOVING  
behind  
CYCLISTS  
in C.V.



SUDDENLY  
THE TWO  
CARS  
appear  
round  
corner  
bearing  
down  
upon them.

CUT

GOLDENEYE  
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## CAR CHASE SEQUENCE STORYBOARDS

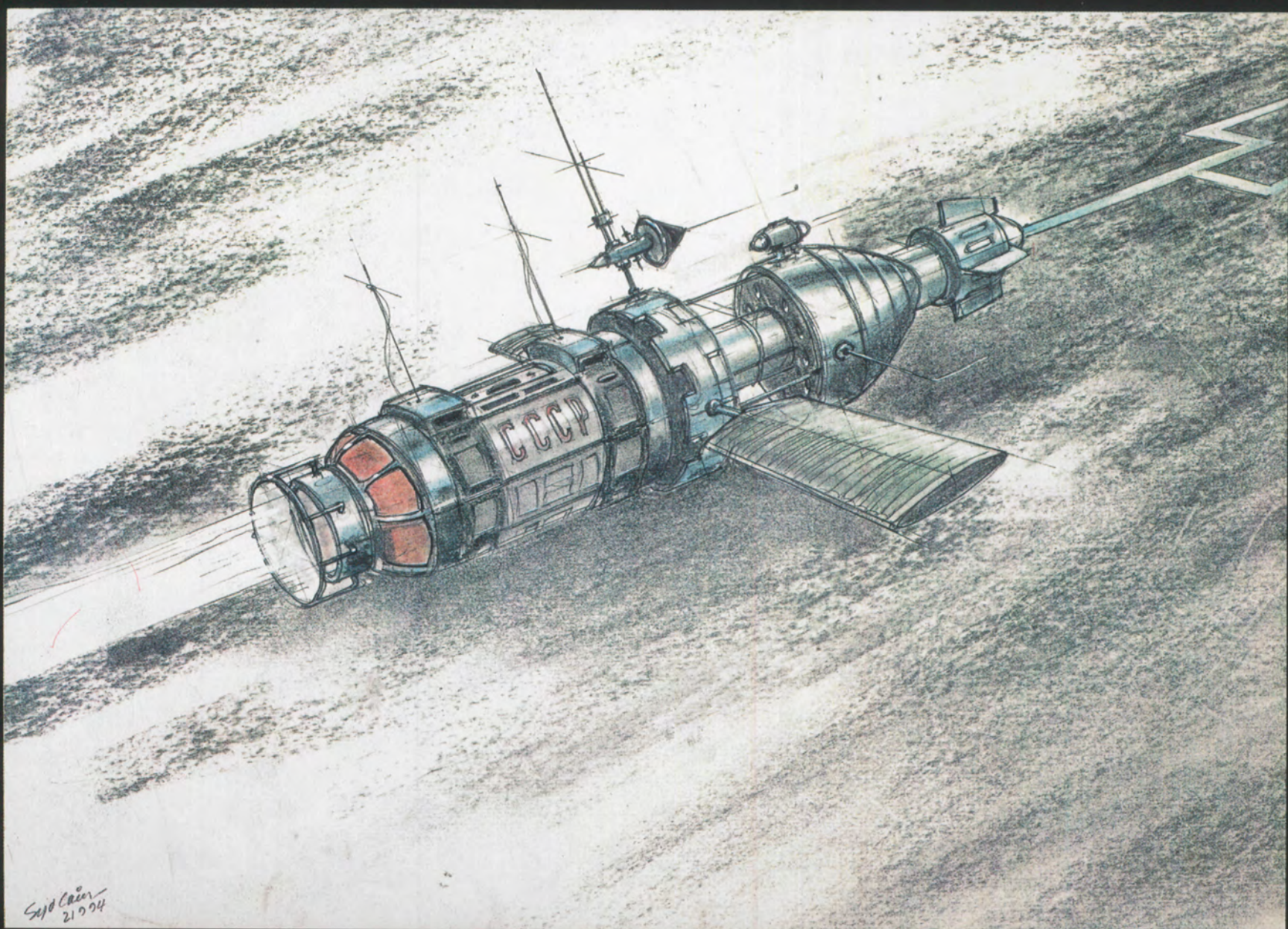
MARTIN ASBURY

Charcoal pencils on paper

Asbury worked closely with Director Martin Campbell, enabling him to identify the camera unit and shooting instructions on each frame. No longer were frames cut out and pasted on large, poster-size boards.

Asbury worked in a smaller, A4 format that could be easily photocopied and distributed.





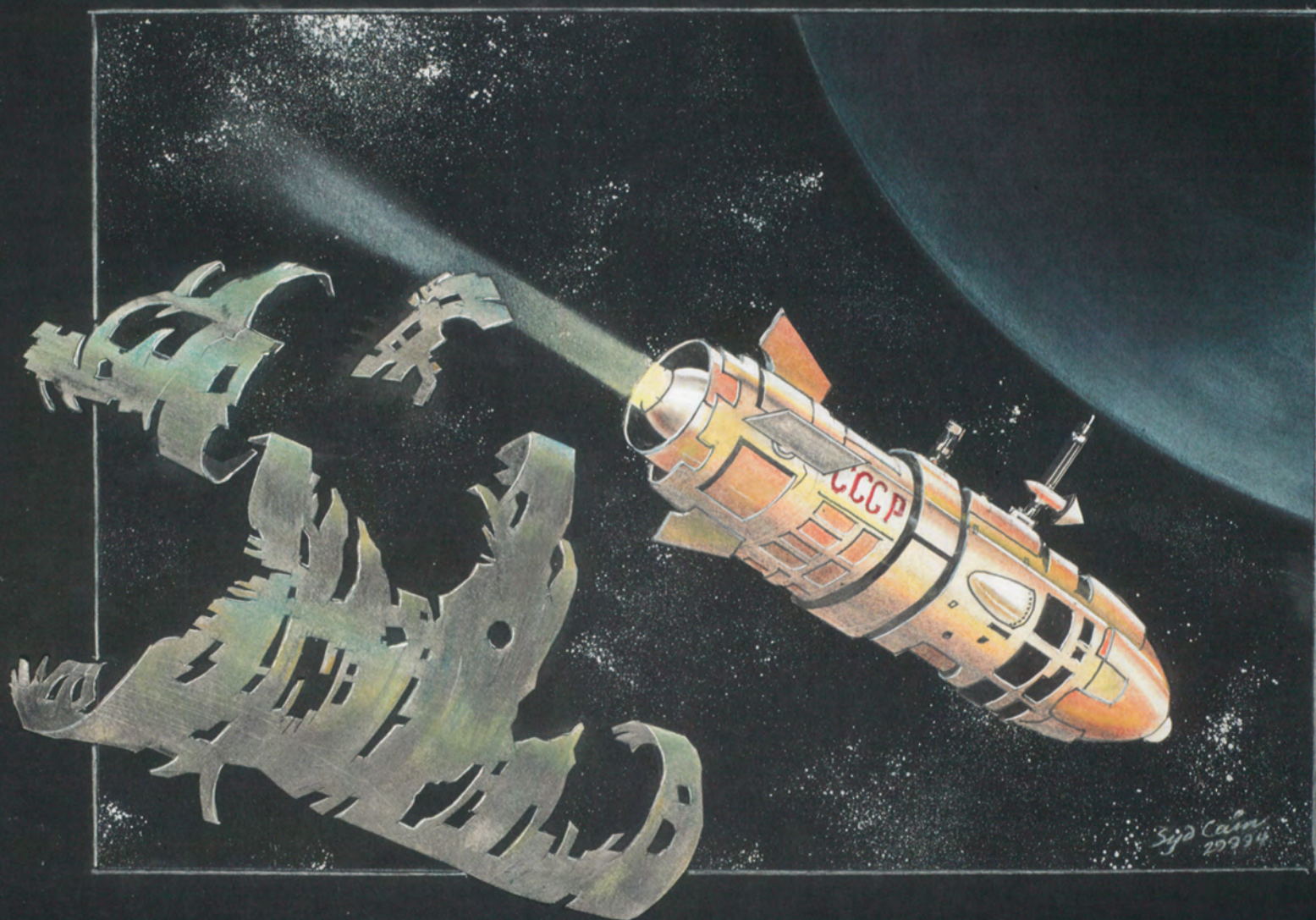
✦ **MILITARY SATELLITE 2a**

SYD CAIN

Watercolor on paper

After a long break from working on Bond films, 76-year-old Syd Cain was invited back to work on concepts for gadgets and weapons.





♣ **MILITARY SATELLITE 2b**

SYD CAIN

Watercolor on paper

Cain's satellite sketches were used as reference for miniature model sequences shot by Derek Meddings' team.





◆ BOND COSTUME 6

LINDY HEMMING  
Mixed media

Hemming wanted a modern, yet timeless, look for Bond. She needed immaculate tailoring but also had to accommodate the large volume of identical suits necessary for the leading man, stunt doubles, and stand-ins. Italian tailor Brioni manufactured Hemming's designs.





✦ **XENIA ONATOPP**

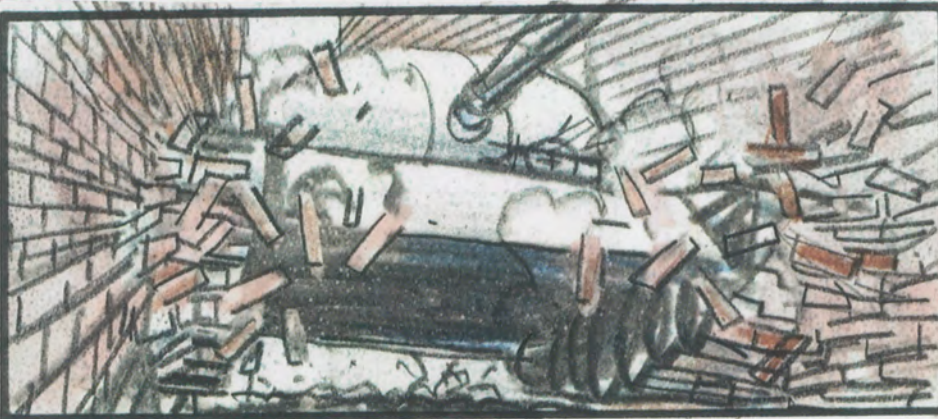
LINDY HEMMING  
Mixed media

A floor-length Astrakhan coat with satin trimmings and a red and violet embroidered lining was just one of a range of bold, slightly eccentric costumes that Hemming designed for the villainess, as opposed to the more modest, utilitarian look for most of Bond girl Natalya's wardrobe.



TANK

(12)

STUDIO  
LOT1ST UNIT  
53.STUDIO  
INT  
CAR  
SMURON  
LOOKS  
BACKSTUDIO  
LOT1ST UNIT  
54.MATCH  
C.U.  
of (B).  
STUDIOSTUDIO  
LOTSTUDIO  
TANK  
PLOUGHS  
OVER  
CAMERA  
REVEALING  
FOLLOWING  
JEEPS  
IN BG.STUDIO  
LOT

55.



GOLDENEYE

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#### ✦ TANK CHASE SEQUENCE STORYBOARDS

MARTIN ASBURY

Charcoal pencils on paper

Asbury's past experience writing and illustrating strips for the *Daily Mirror's* "Garth" cartoon is reflected in his storyboard style.



STUDIO  
LOT.

173.

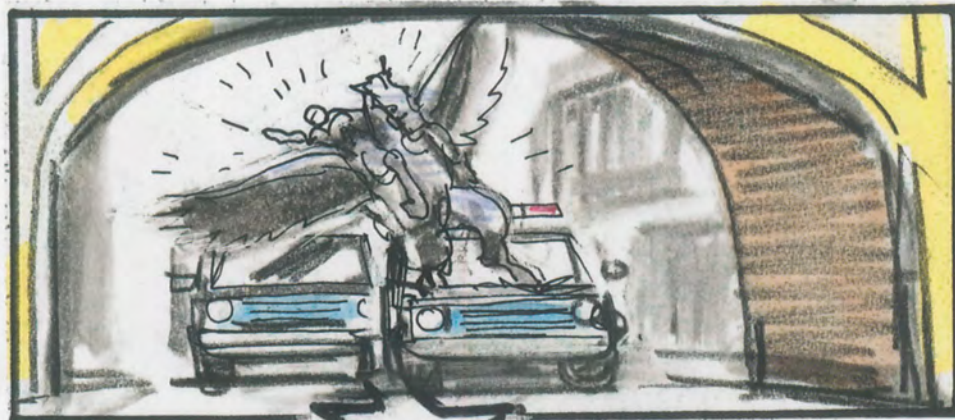


(49)

ANGLE  
STATUE  
HITS  
CARS

STUDIO  
LOT  
+  
R12K

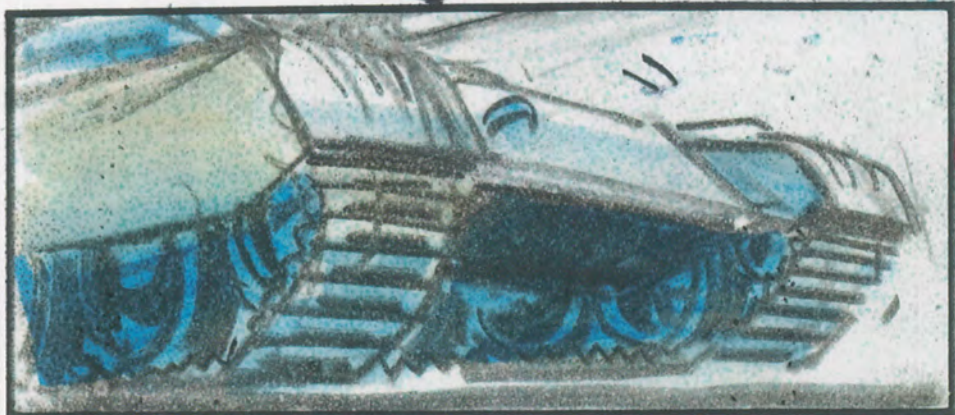
174.



ANGLE  
thru!  
ARCH  
STATUE  
ON  
CARS,  
still moving  
to camera

CUT

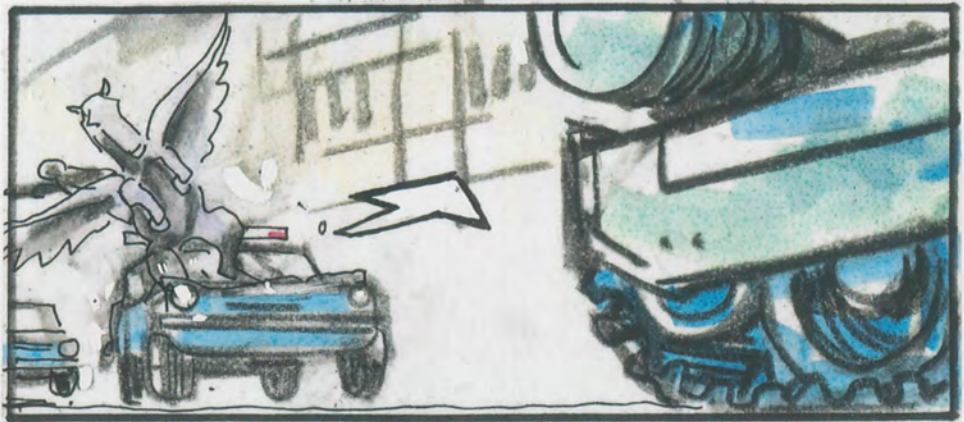
LOT.



LOW  
ANGLE  
TANK  
grinds  
to a  
HAZT

STUDIO  
LOT

175.



TRACK  
OR  
PAN  
R. to L.  
to  
find  
approaching  
POLICE  
CARS  
in  
B.S.

GOLDENEYE

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AERIAL BATTLE PLAN (next page) ♦♦

SYD CAIN

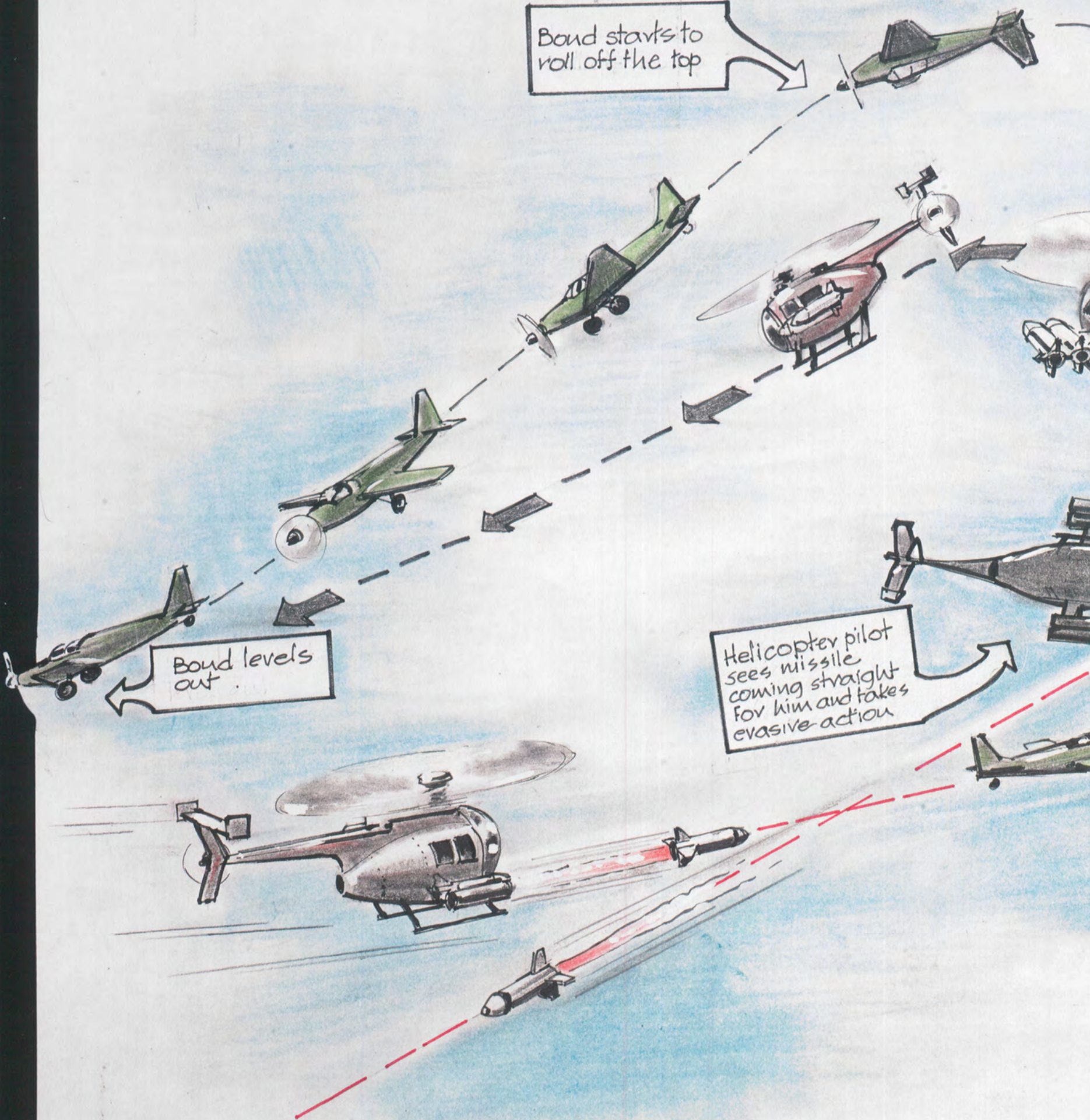
Watercolor on paper

This dogfight was part of an early version of the script but was dropped in a later revision. Adapting ideas and changing approaches are constant features of work in the art department.



002-2460058

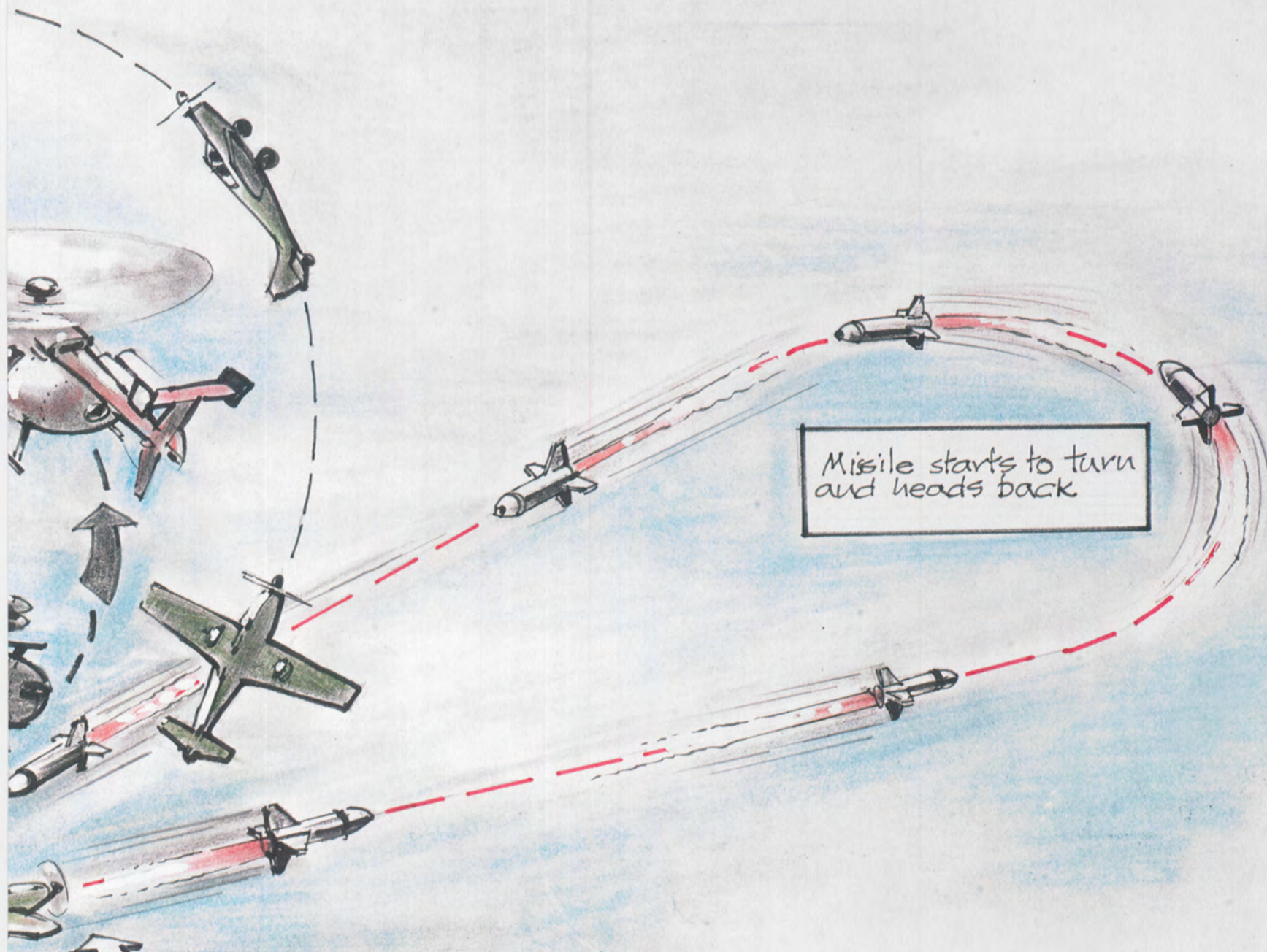
Bond starts to roll off the top



Bond levels out

Helicopter pilot sees missile coming straight for him and takes evasive action

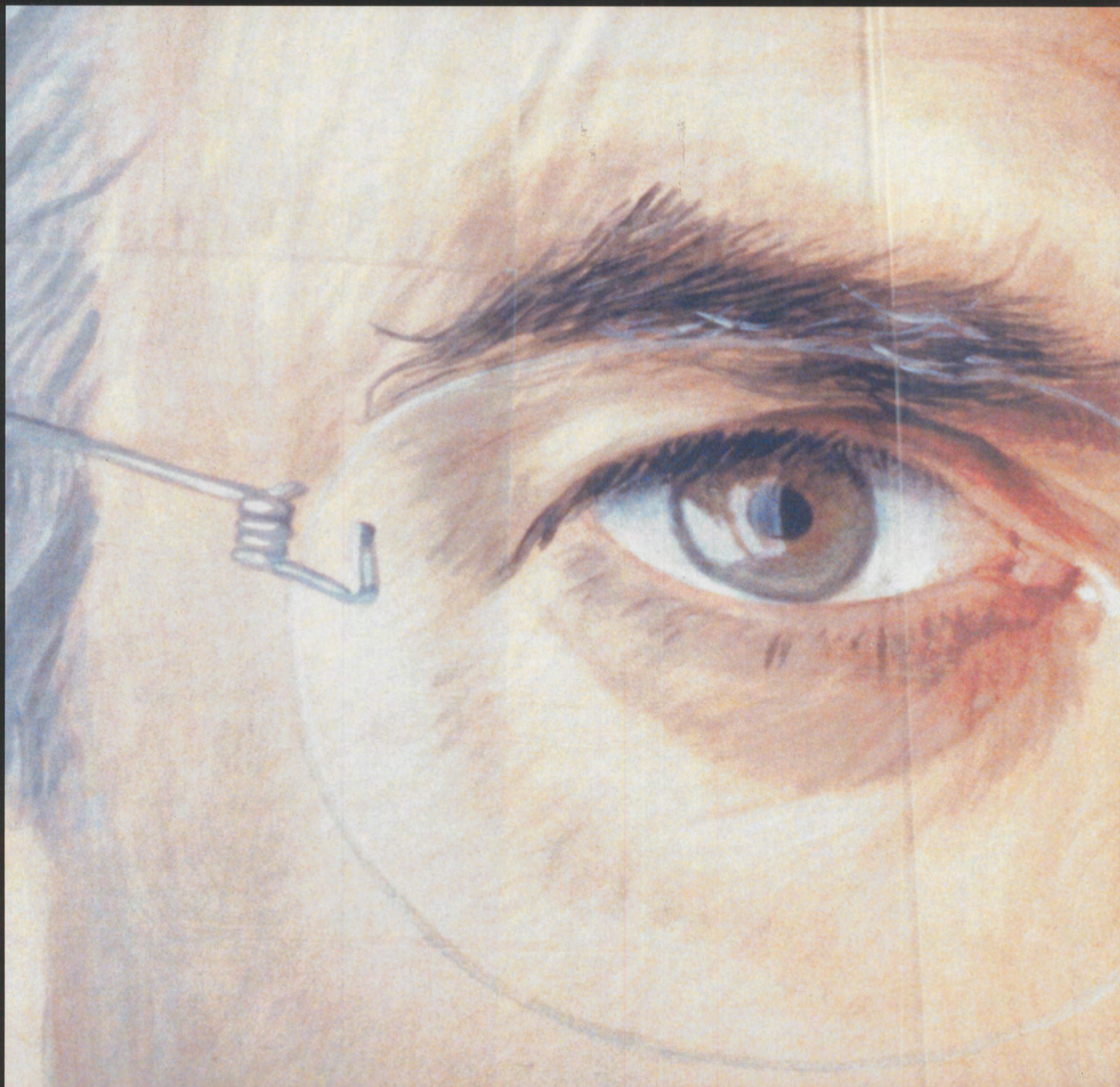




Bond sees the missile approaching from behind and takes evasive action

Missile starts to turn and heads back





# ***Tomorrow Never Dies***™

(1997)

*Designing for a Bond film is very exciting. There is a certain look that is expected.* Allan Cameron, Production Designer

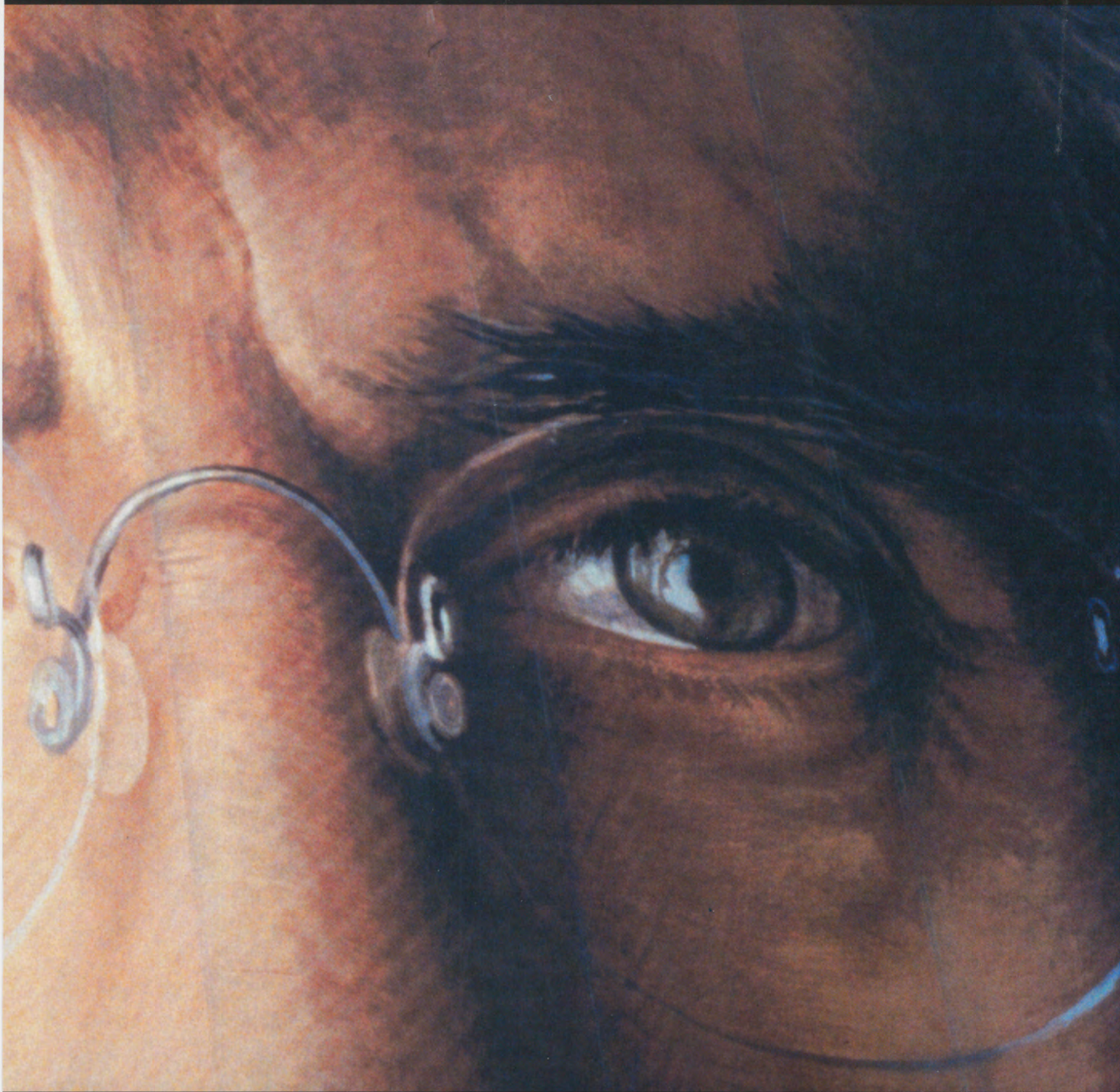
Cubby Broccoli passed away at his home in Los Angeles aged 87 knowing that the film series was in the capable hands of his stepson, Michael Wilson, and daughter, Barbara.

Production designer Peter Lamont was unavailable due to

commitments on *Titanic* (1997) which would later earn him an Oscar®. Allan Cameron had just finished work on *Starship Troopers* (1997) when director Roger Spottiswoode invited him to design the next Bond film. Along with a new production designer came a predominantly new art department team.

Pinewood was full and Leavesden had been taken over by George Lucas and his new *Star Wars* trilogy, so the first thing





Cameron had to do was to find a site and build a new studio—at Frogmore, near St. Albans, Hertfordshire.

Cameron knew that he was going to need to match a street set to a location shoot in Bangkok so he chose a site that included a runway on the back lot. This became a major set that included the spectacular bike chase along collapsing balconies and a second-story bike jump over a helicopter and onto another building's roof.

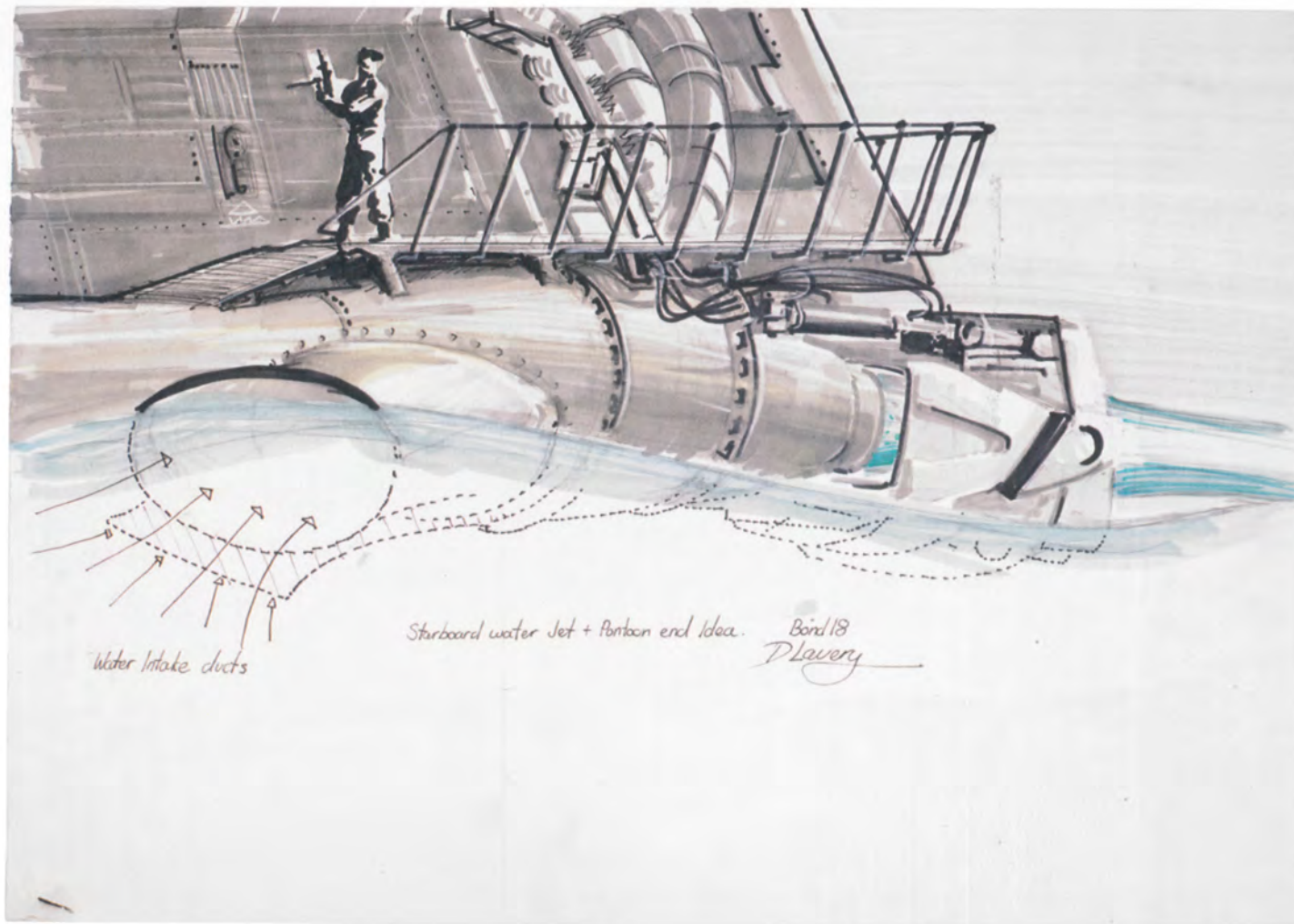
The 007 stage at Pinewood was secured for the other major set—the full-size interior of the Stealth Boat. The set had to be counter-levered to allow for two huge doors in the hull to slide open for action in the water tank below. It was a huge set, about 150ft long, 50ft high and 50 to 60ft across. The Sea-Vac, a chainsaw type weapon that slices through the belly of HMS

*Devonshire* at the beginning of the film, was based on machinery used in the oil and diamond industries, as well as on technology used to dig the Channel Tunnel.

Cameron built a huge video wall with 100 screens for Carver's newsroom sequence. As the villain was a media tycoon the main color theme throughout the sets that featured Carver were electronic static—blues, silver, and green.

*Tomorrow Never Dies'* topical plot and expertly choreographed action sequences proved popular at the box office.



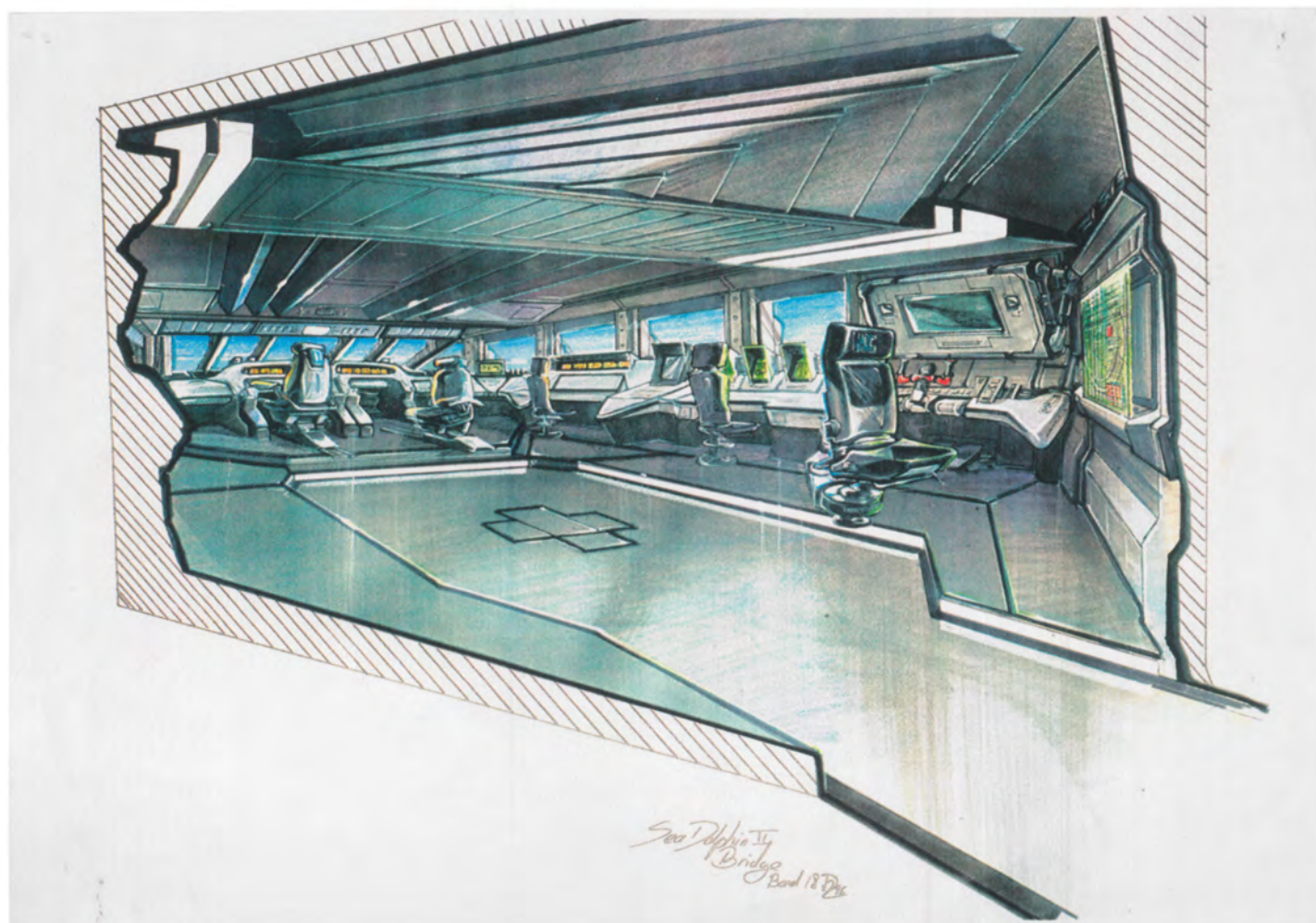


# ◀◀ STEALTH SHIP (WATER INTAKE)

DOMINIC LAVERY

Marker pen, pencil on paper

After reading the script carefully, the art department will discuss what elements need to be visualized on camera. Concepts are created, approved, or altered. The time it takes to come up with a final version can vary greatly depending on what other elements are in place and approved.



# ◀◀ STEALTH SHIP BRIDGE

DOMINIC LAVERY

Marker pen on paper

Once an interior set concept is approved, it will not only be handed over to the draftsman prior to being constructed, it will also be useful for the set decorator, prop department, and set buyer to refer to.

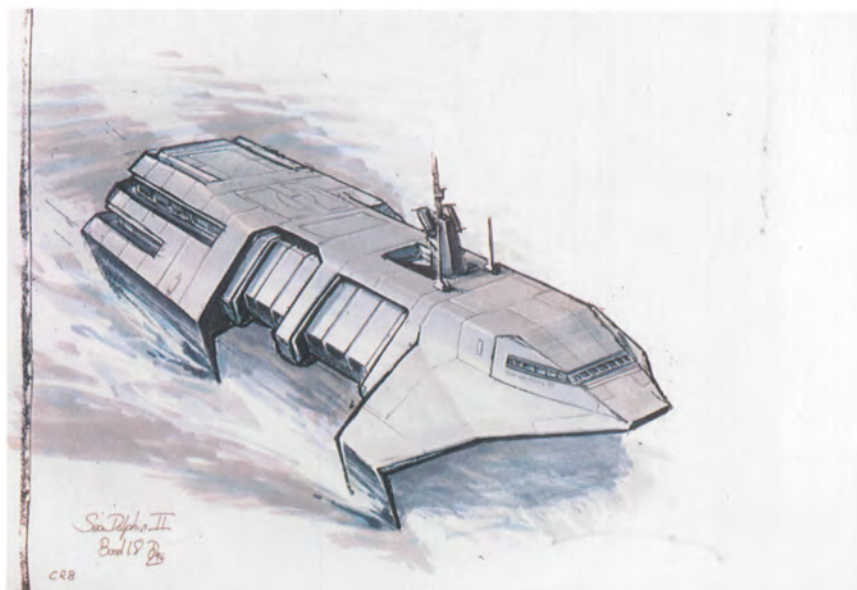
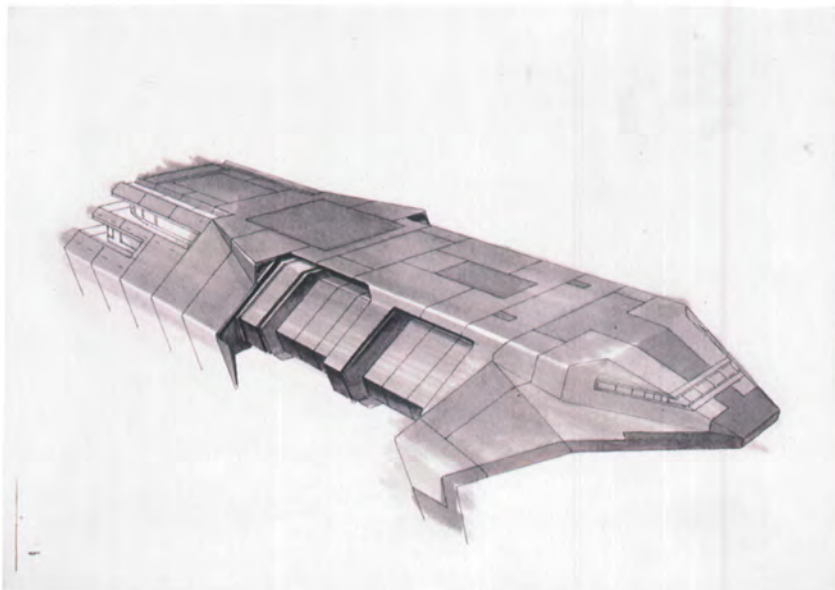
# ◀◀ CARVER BANNER (previous page)

BOND ART DEPARTMENT

Graphic on vinyl

The art department reworked a portrait of Jonathan Pryce, taken by 1st Unit Stills Photographer Keith Hamshire, to make various vinyl banners of Carver.



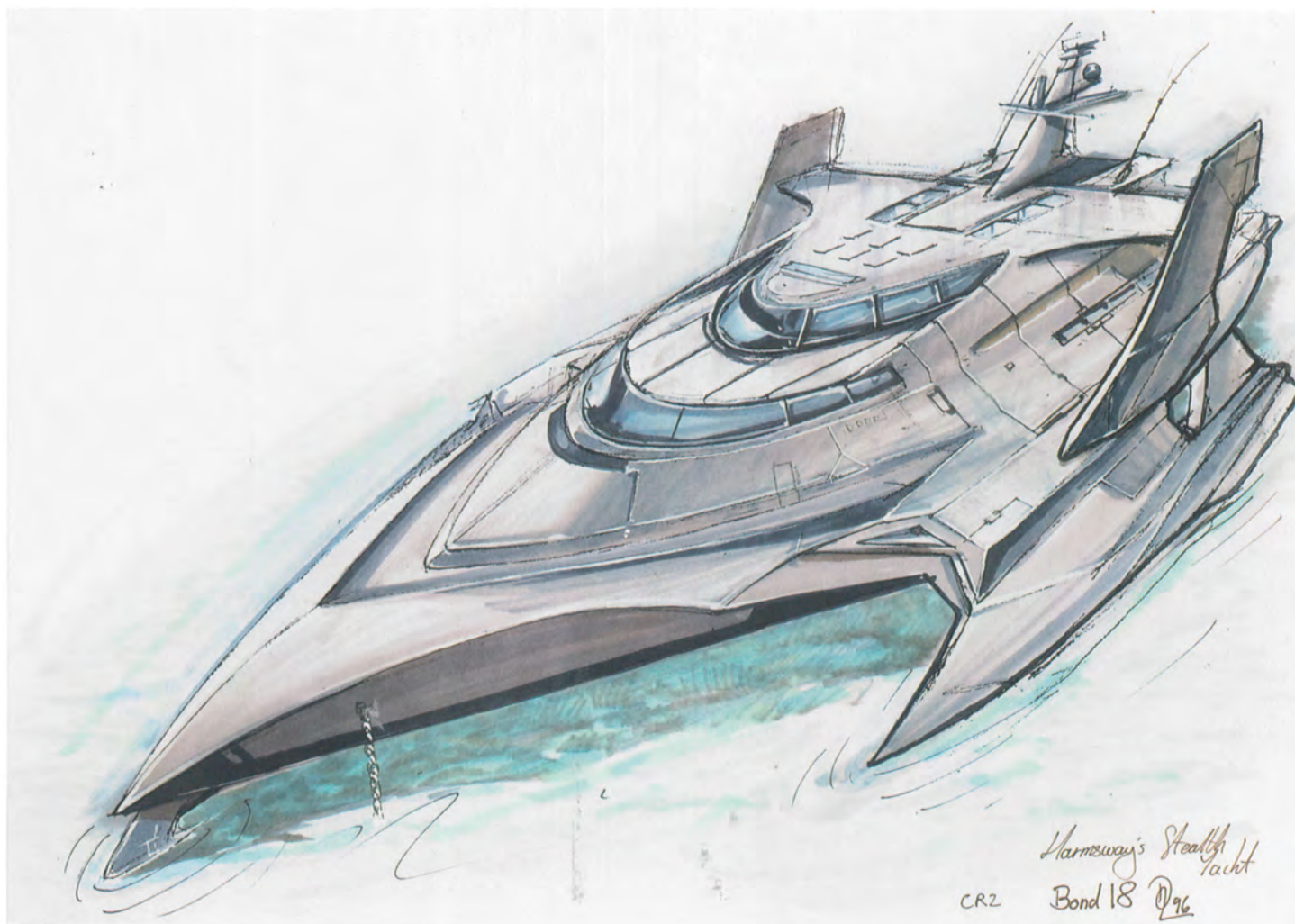


### STEALTH SHIP

DOMINIC LAVERY

Marker pen, pencil on paper

This concept of the exterior of Carver's Stealth Ship is very close to what ended up on screen. Once a final concept is approved, a draftsman from either the art or the model department can start on the technical drawings. These are then passed on to construction. The Stealth Ship was designed at Frogmore and built in Rosarito, Mexico, where it was filmed.



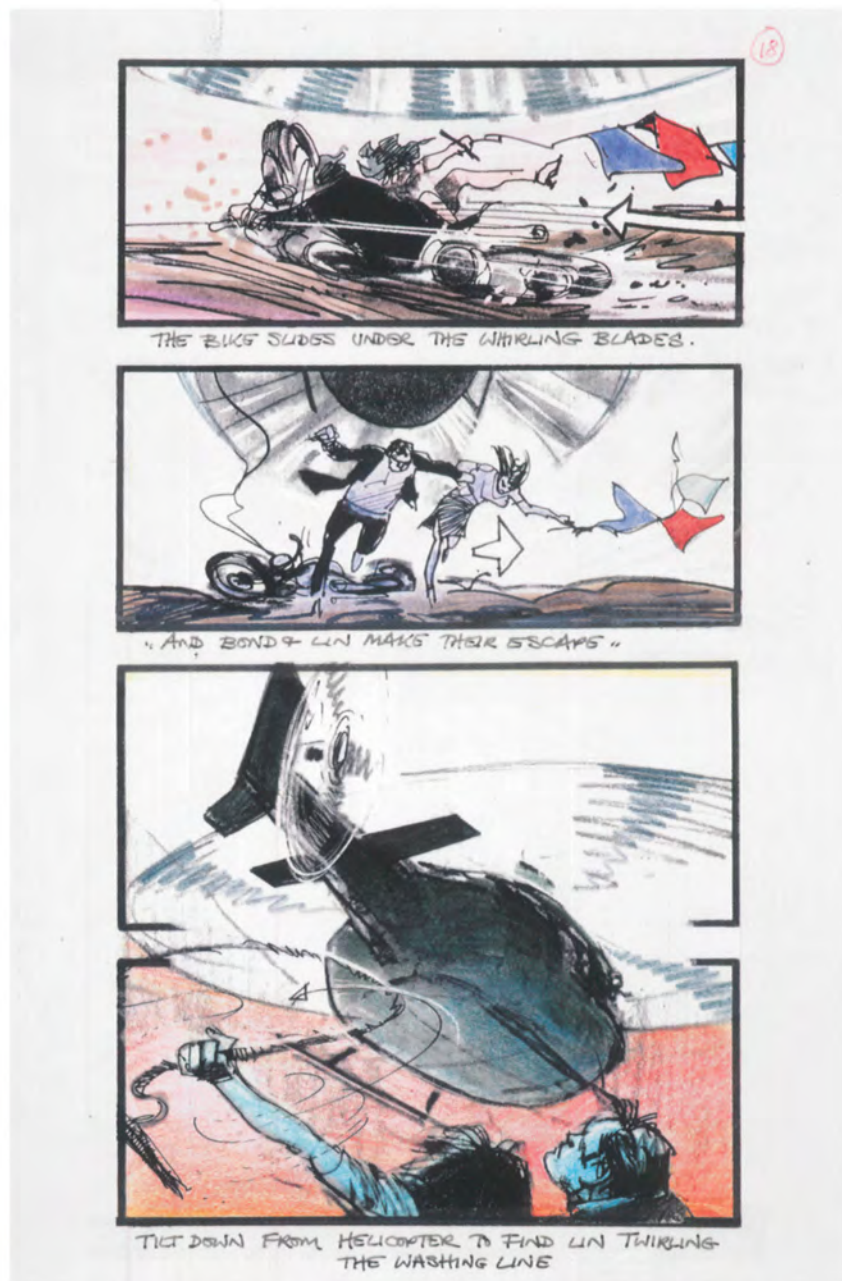
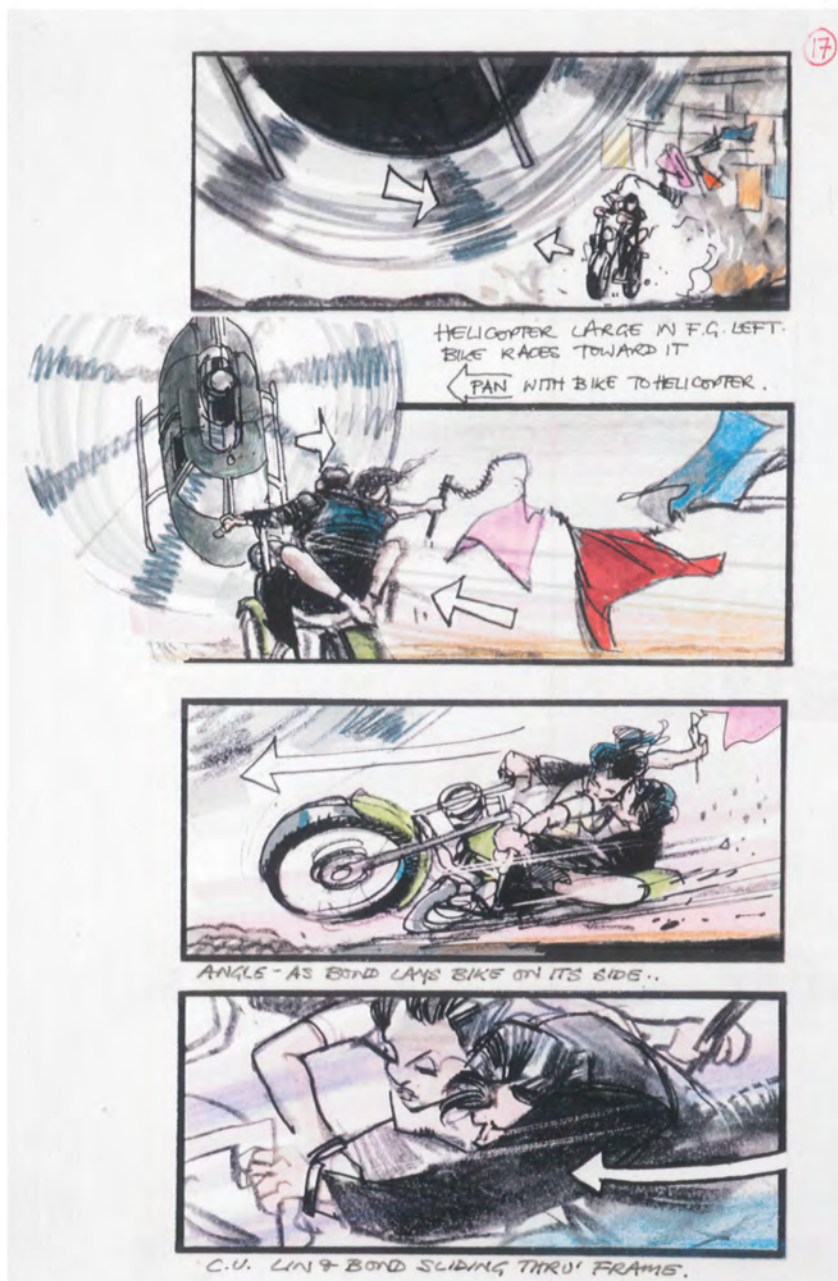
### HARMSWAY STEALTH YACHT

DOMINIC LAVERY

Marker pen

This concept was based on an early version of the script when Carver was known as Harmsway. When the script is revised the concepts must be revised to match.









C.U. LIN THROWING WASHING LINE OUT OF FRAME.



INSERT - WASHING LINE CURLING ROUND TAIL ROTOR.



ANGLE - BOND &amp; LIN RUNNING FOR COVER



THEIR POV. THE HELICOPTER SWINGING WILDLY..



WIDE - ACROSS SMALL WELL - BOND &amp; LIN L.T.R. TO CAMERA..



ANGLE - THE CHOPPER HITS SURROUNDING BUILDINGS



" AND EXPLODES !



BOND &amp; LIN UNDER THE WATER OF THE WELL - SYRAPHIEL &amp; DEBRA FLYING ABOVE THEM.

END  
SEQUENCE

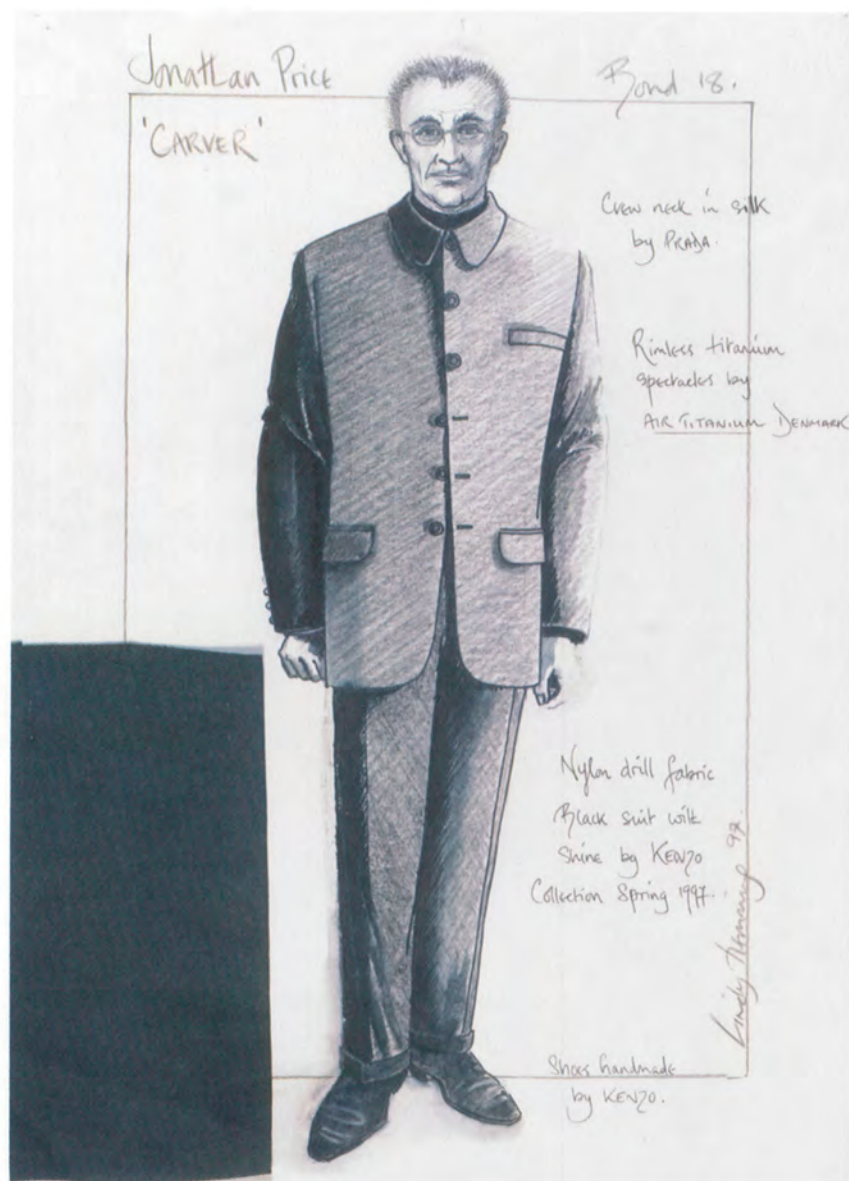
## ✦ BIKE CHASE SEQUENCE

MARTIN ASBURY

Charcoal pencils on paper

Sketching out an elaborate stunt sequence like this one, frame by frame, requires close collaboration. Asbury was included in all departmental discussions of action sequences.





#### ✦ CARVER COSTUME

LINDY HEMMING

Felt-tip pen, pencil on paper

Hemming designed a minimalist suit made by Kenzo and spectacles designed by Air Titanium in Denmark for the narcissistic Carver. Jonathan Pryce's costume is a modern version of Bond's previous megalomaniac adversaries, such as Dr. No and Blofeld.



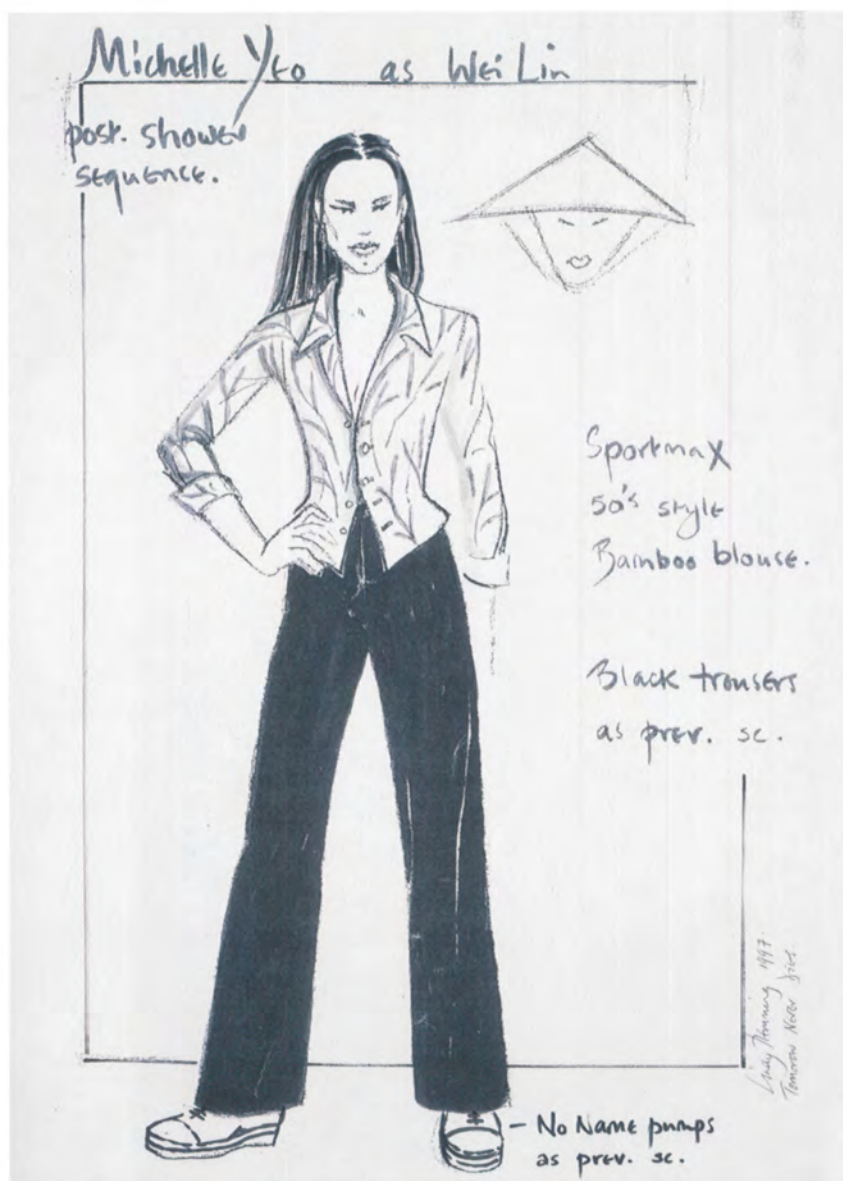
#### ✦ PARIS CARVER PARTY DRESS

LINDY HEMMING

Felt-tip pen on paper

Paris Carver's costume had to stand out from the other partygoers when her character was introduced, to demonstrate her wealth, exude sex appeal—and also be designed to fall to the floor in one simple move in Bond's hotel bedroom. These considerations were brought together in Hemming's choice of a jet black chiffon Ocimar Versolato dress that complimented actress Teri Hatcher's curves.





#### ✦ WAI LIN BIKE SHOP COSTUME

LINDY HEMMING

Felt-tip pen, pencil on paper

Wai Lin takes this blouse from a clothes line in Saigon and soon engages in a martial-arts fight scene. For these reasons, Hemming chose a print that reflected the location and a style that enabled actress Michele Yeoh to move freely.



#### ✦ WAI LIN BIKE CHASE COSTUME

LINDY HEMMING

Felt tip pen, pencil on paper

A red Prada jacket and black stretch trousers gave Wai Lin a visual presence as well as flexibility of movement when riding pillion on a motorbike with Bond in the spectacular bike chase action sequence.



# *The World Is Not Enough*™

(1999)

*My job is to give them sets to work in that will surprise and amaze an audience.*

Peter Lamont, Production Designer

It had been 10 years since the Bond team had been based at its traditional home, Pinewood Studios. Now they were back. Peter Lamont returned for his 16th Bond film. With him was a core art department team of 58, which expanded to more than 400 when production was in full throttle.

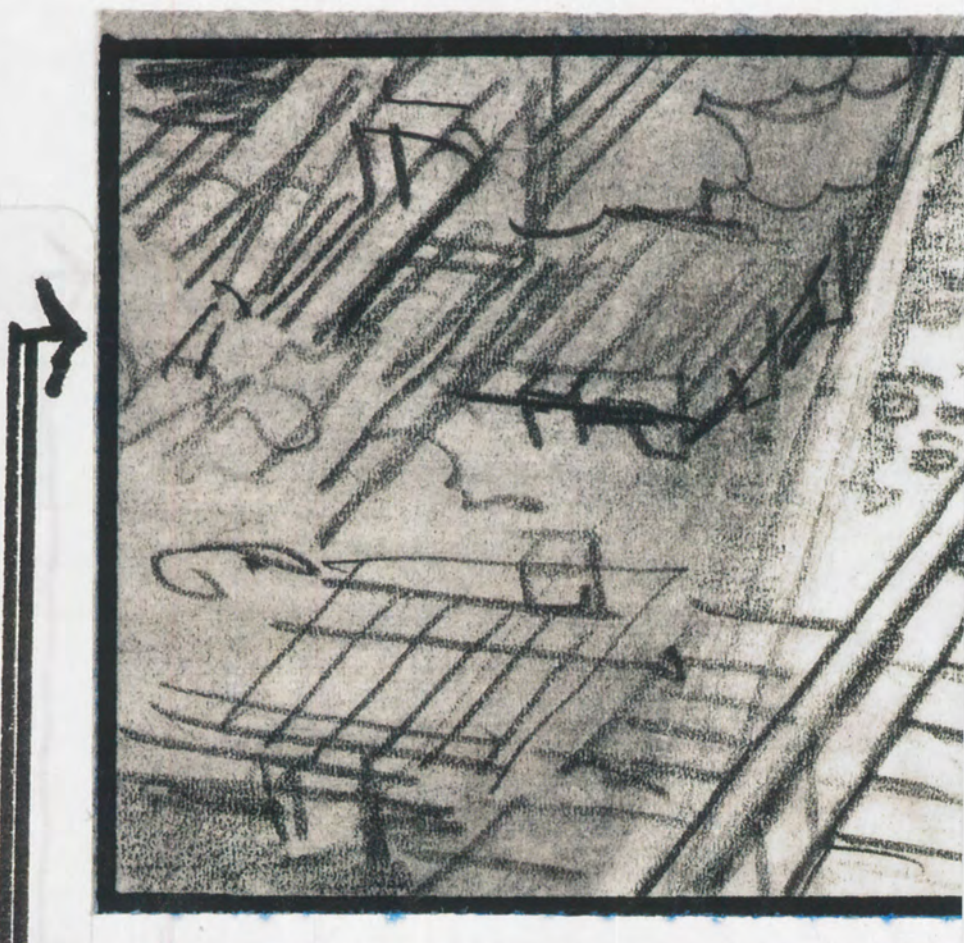
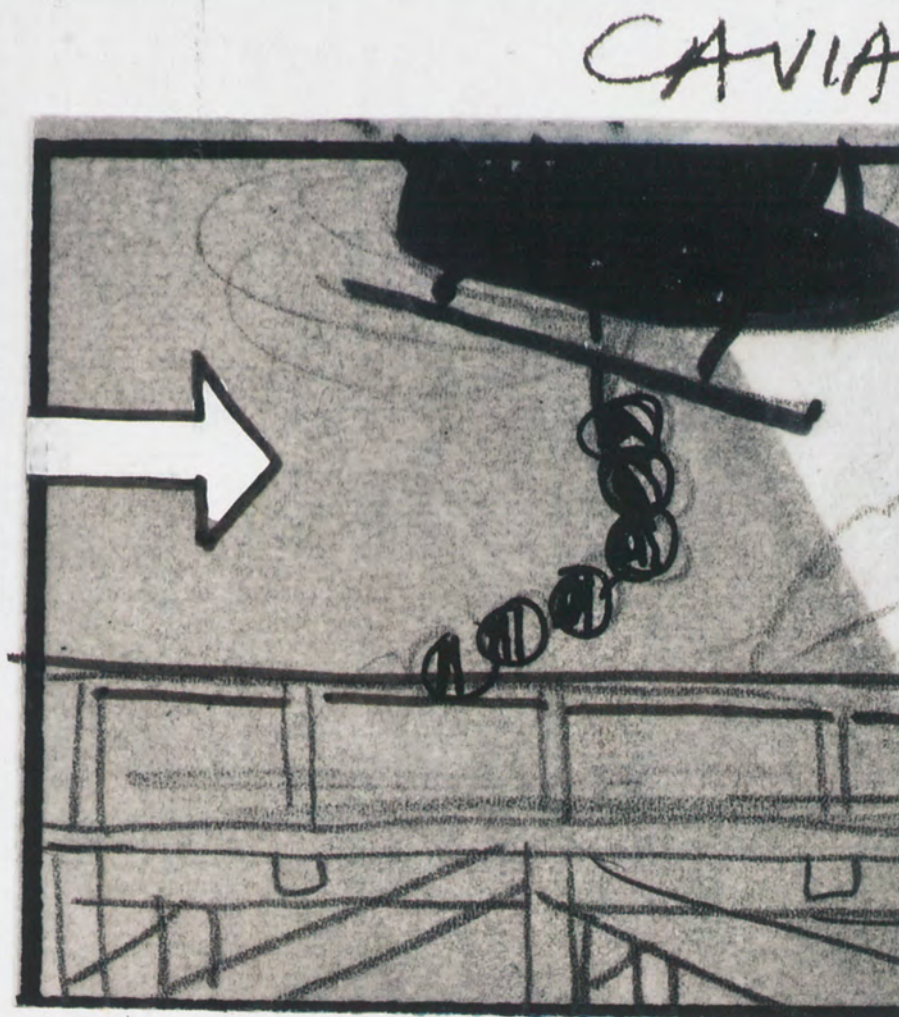
The two main sets were the Caviar Factory on the City of Walkways, constructed over the exterior Paddock Tank, and the Nuclear Test Facility, built on the 007 Stage. The Walkways set was based on an oil-construction complex in the Caspian Sea in Azerbaijan. A backdrop fitted with several thousand fiber optics surrounded the set, giving an impression of space and distance.

Owing to the large amount of action, stunts, and special effects required on the underground Nuclear Test Facility set, Lamont had four different models made, illustrating how it would work. He researched Soviet nuclear bunkers, which inspired the idea of making the *faux* concrete look as if it were decaying and the tiles to appear wet and slimy. Lamont employed false perspective sets to give the tunnels depth. The robotic arm carrying the nuclear warhead really worked and was programmable.

Other important sets were the various compartments of the nuclear submarine where Bond and Renard fight to the death at the end of the film. It was difficult to construct because it began on the horizontal but then had to swing 90 degrees, turning into a vertical set which was then lowered into water.

The façade of the real MI6 London headquarters was built on the back lot, while the interiors—the secure room, M's office, and Q's lab—were all from Lamont's imagination. MI6's operations center interiors at Castle Thane were designed to have the same feel as the castle's real exterior—Eilean Donan Castle in Scotland.

*The World Is Not Enough* took over \$350 million worldwide.

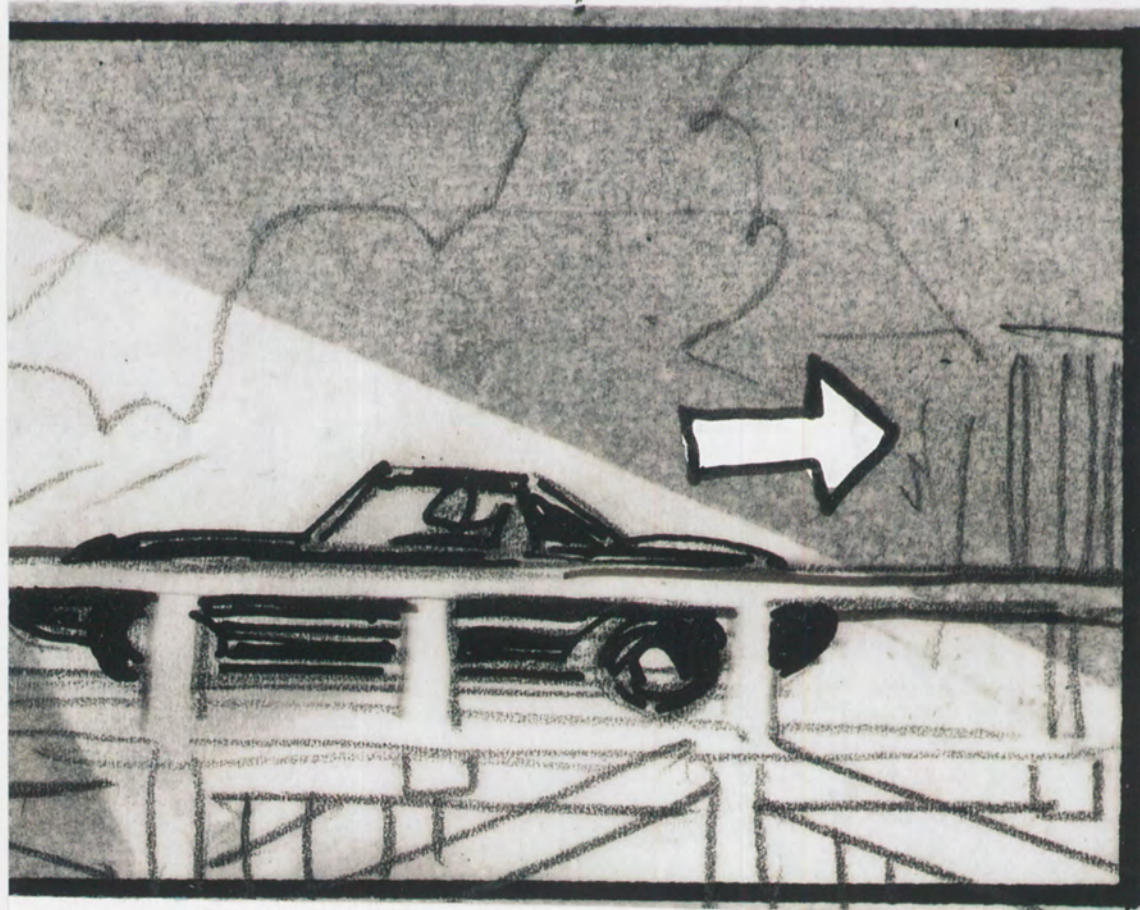


HELICOPTER ATTACK ON CAVIAR FACTORY  
SEQUENCE STORYBOARD (DETAIL) >>

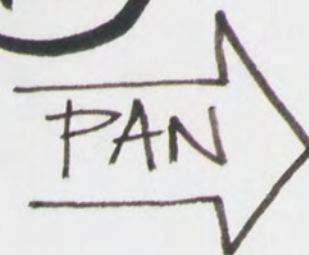
MARTIN ASBURY  
Charcoal pencil



2 FACTORY



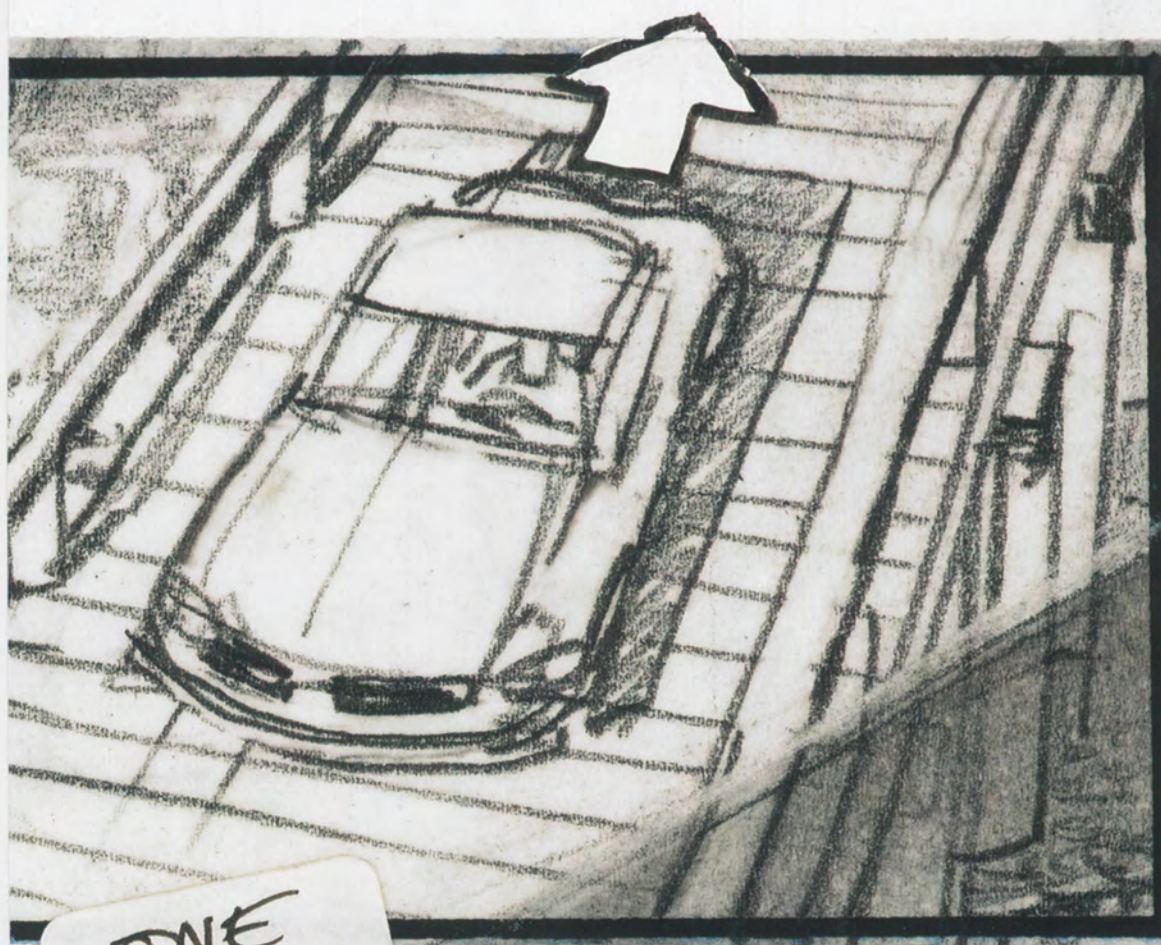
18



WITH  
HELICOPTER  
&  
CAR

64

CUT



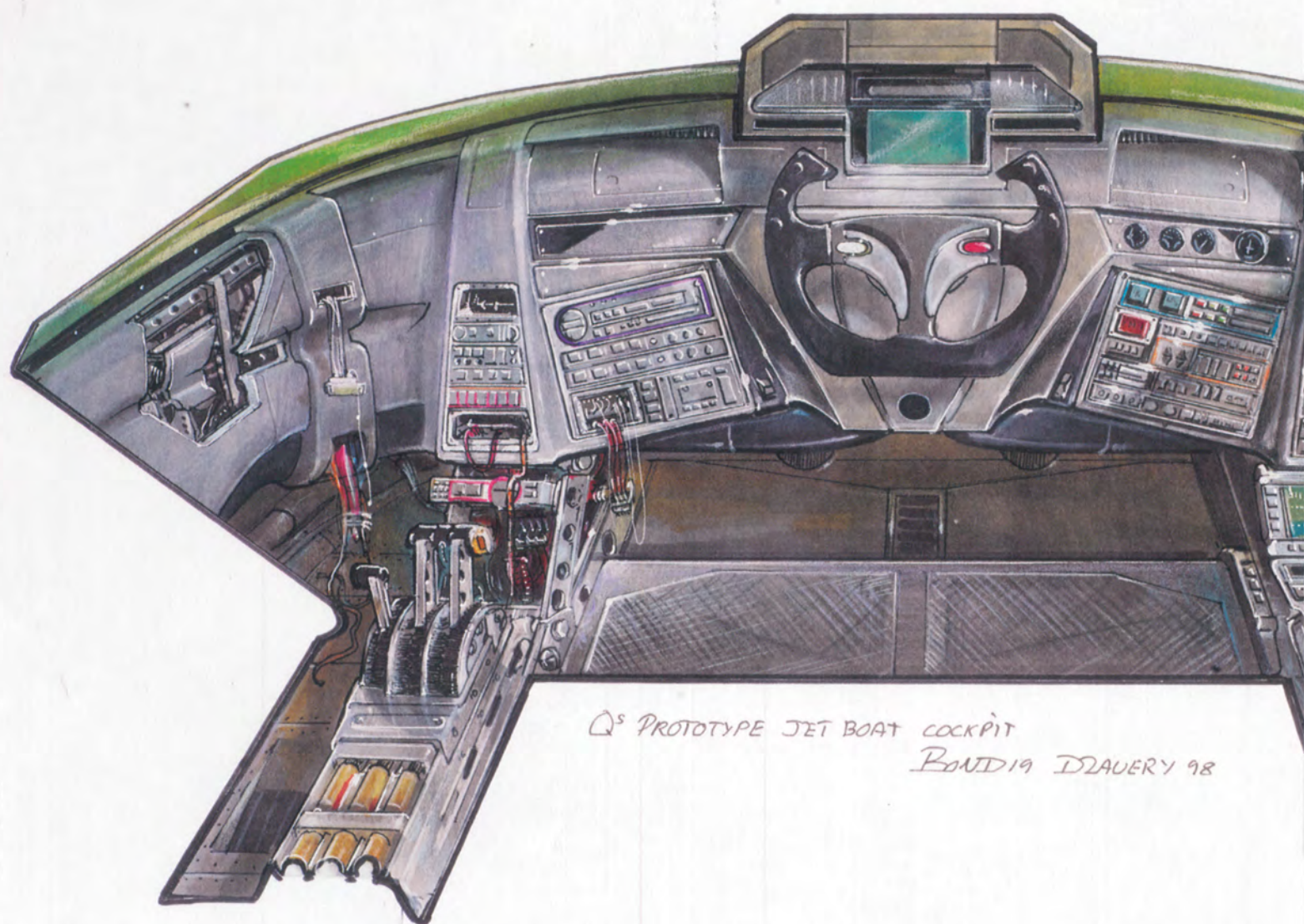
TOPSHOT  
CAR  
RACING  
BACKWARD  
ON  
WALKWAY

65



ONE





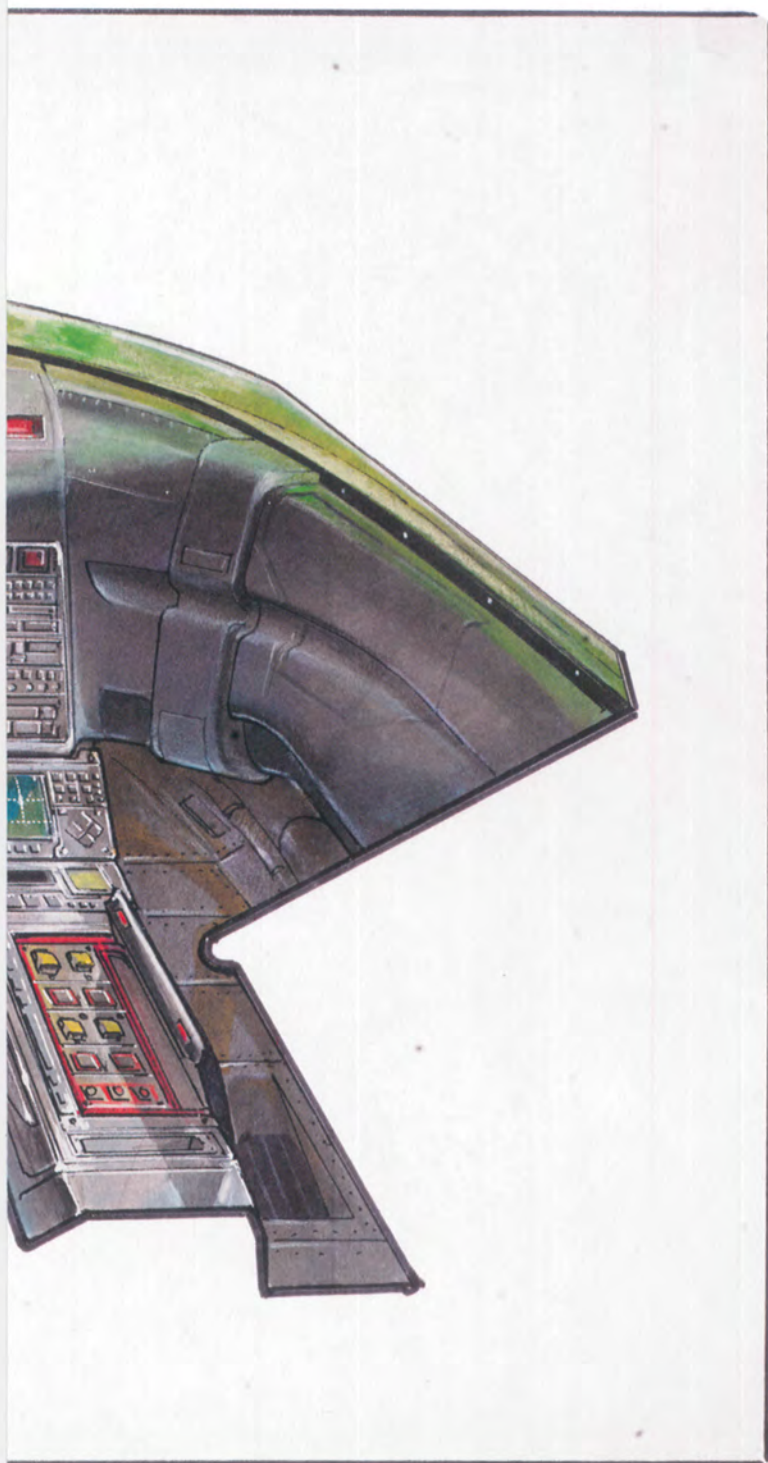
# • CONTROL PANEL FOR Q BOAT

DOMINIC LAVERY

Marker pen

Several Q boats were used to complete the Thames chase sequence. Most of them had to be functional boats with operating SFX weapons and required real control panels. This concept was used in the boat in the Q lab studio set.



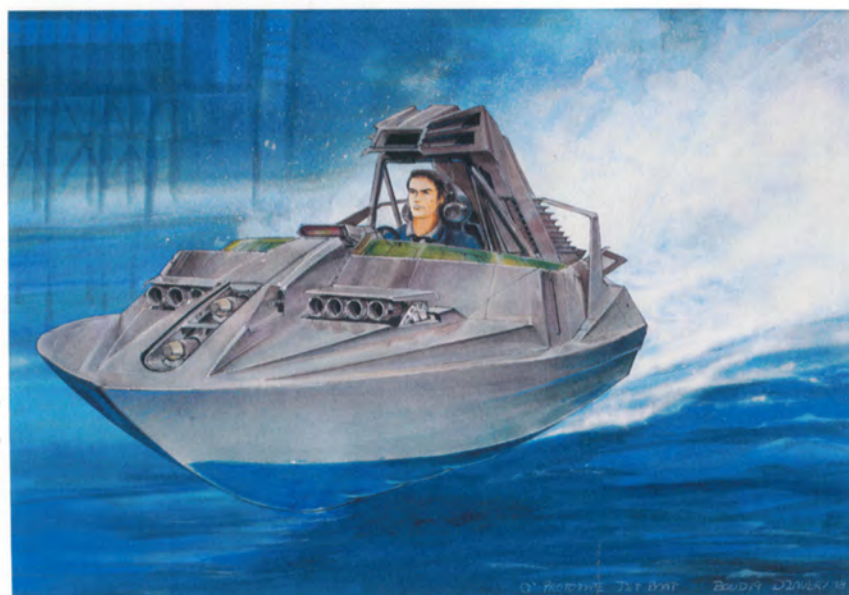


#### Q BOAT EARLY CONCEPT

DOMINIC LAVERY

Marker pen

Stunt Coordinator Simon Crane tested different boats to see which model could carry out the stunts he had in mind. He chose a Bentz boat and gave the art department all the information about the particular model he wanted to use. The art department then gave it a Bond makeover, adding their own special extras.



#### Q BOAT CONCEPT

DOMINIC LAVERY

Marker pen

Lamont briefed lavery to give the boat a Formula 1 feel. This is very close to the final approved concept.



**MI6 LOGO**

CAROL KUPISZ

Digital Graphic Design

Historically the graphics required for a film would be delegated to the studio sign writers. Because film sets have become so elaborate and attention to detail so important, the work for a graphic artist on a film has increased significantly. Therefore art departments will have their own graphic designers. Kupisz' design for the MI6 logo established on this film was used on subsequent Bond films.





♣ CASINO CHIP

CAROL KUPISZ

Digital Graphic Design

Kupisz' design for the chips and other set dressing used in the L'Or Noir Casino features the profile of Robbie Coltrane, who portrayed the casino's shady owner, Zukovsky.



CHRISTMAS JONES. BOND 19.

Denise Richards

COSTUME I

Nuclear

De-commissioning

Underground

AKA

"Laura  
Croft."

Baby G Shock Watch

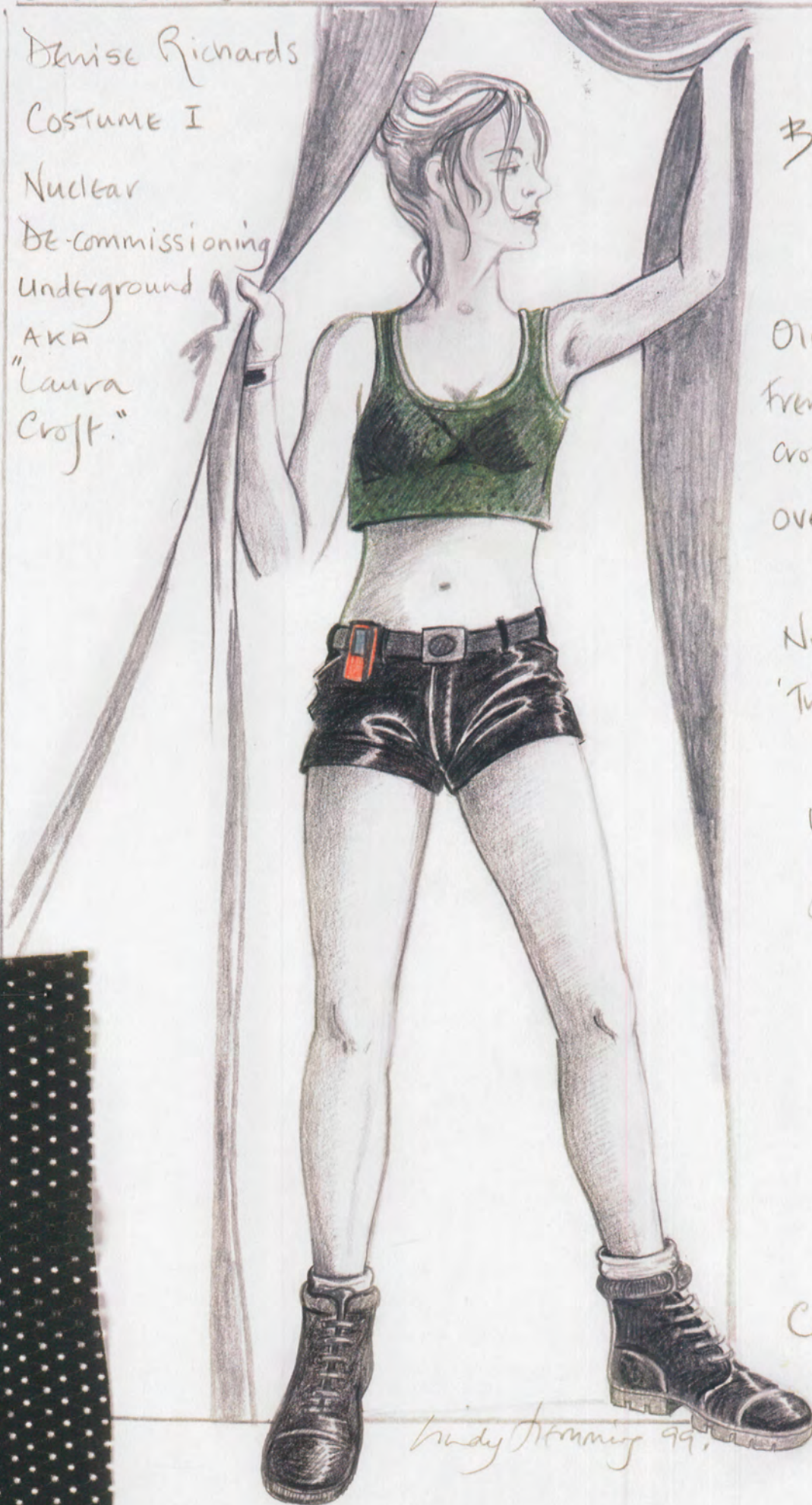
Olive drab aertex  
French Connection Vest  
cropped and Stonewashed  
over Black La Perla  
Bra.

Nylon swimshorts  
'Thomas Mann'

Webbing belt + mini  
geiger counter

Caterpillar Boots  
+ socks.

Lindy Hemming 99.





# **DR. JONES COSTUME**

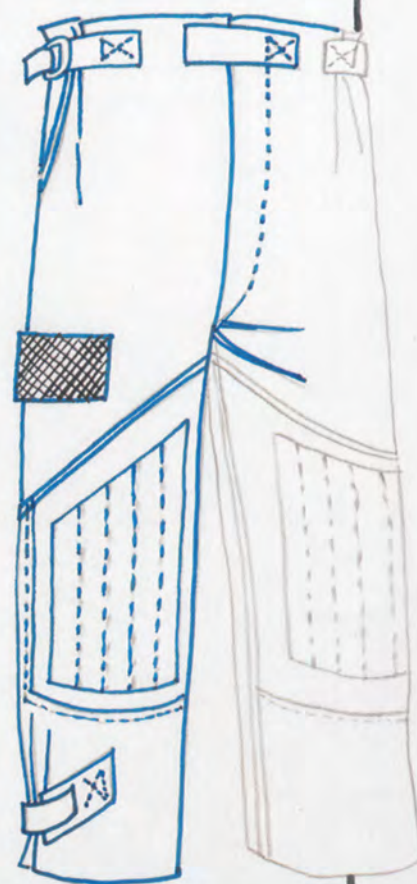
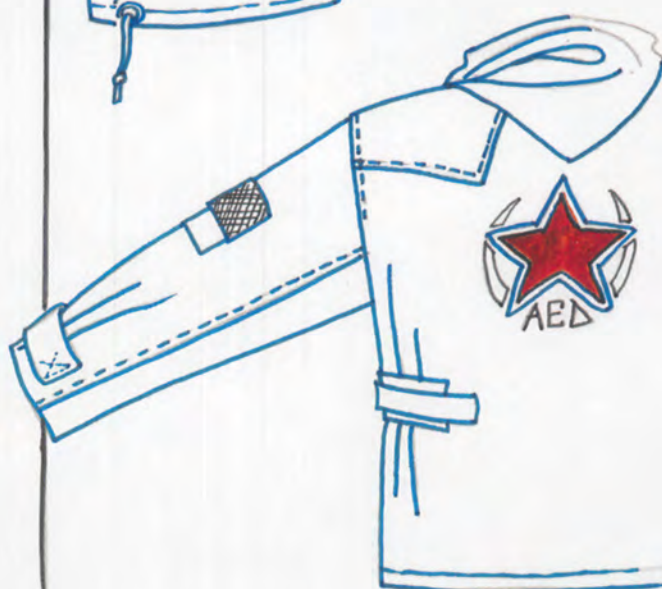
LINDY HEMMING  
Mixed media

Hemming reads the script carefully making notes, researches further in books, magazines, museums, and, most importantly, collaborates with the director, production designer, and the actors before settling on the design.

BOND 19. Pierce Brosnan and Robert Carlyle

Russian Decommisioning Agency  
Suits to wear in underground  
Nuclear Facility.

Make at Angels.



Velcro fastenings.

Radiation Patches.

Colour: as per sample.

Fabric: cotton drill

Stonewash then

Break down, oily, well worn.

# **NUCLEAR BUNKER UNIFORM**

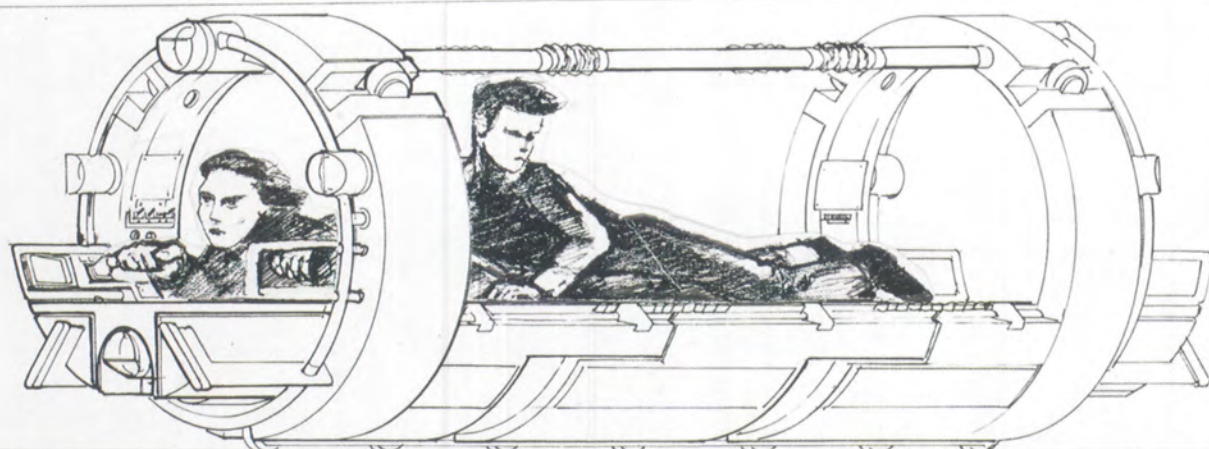
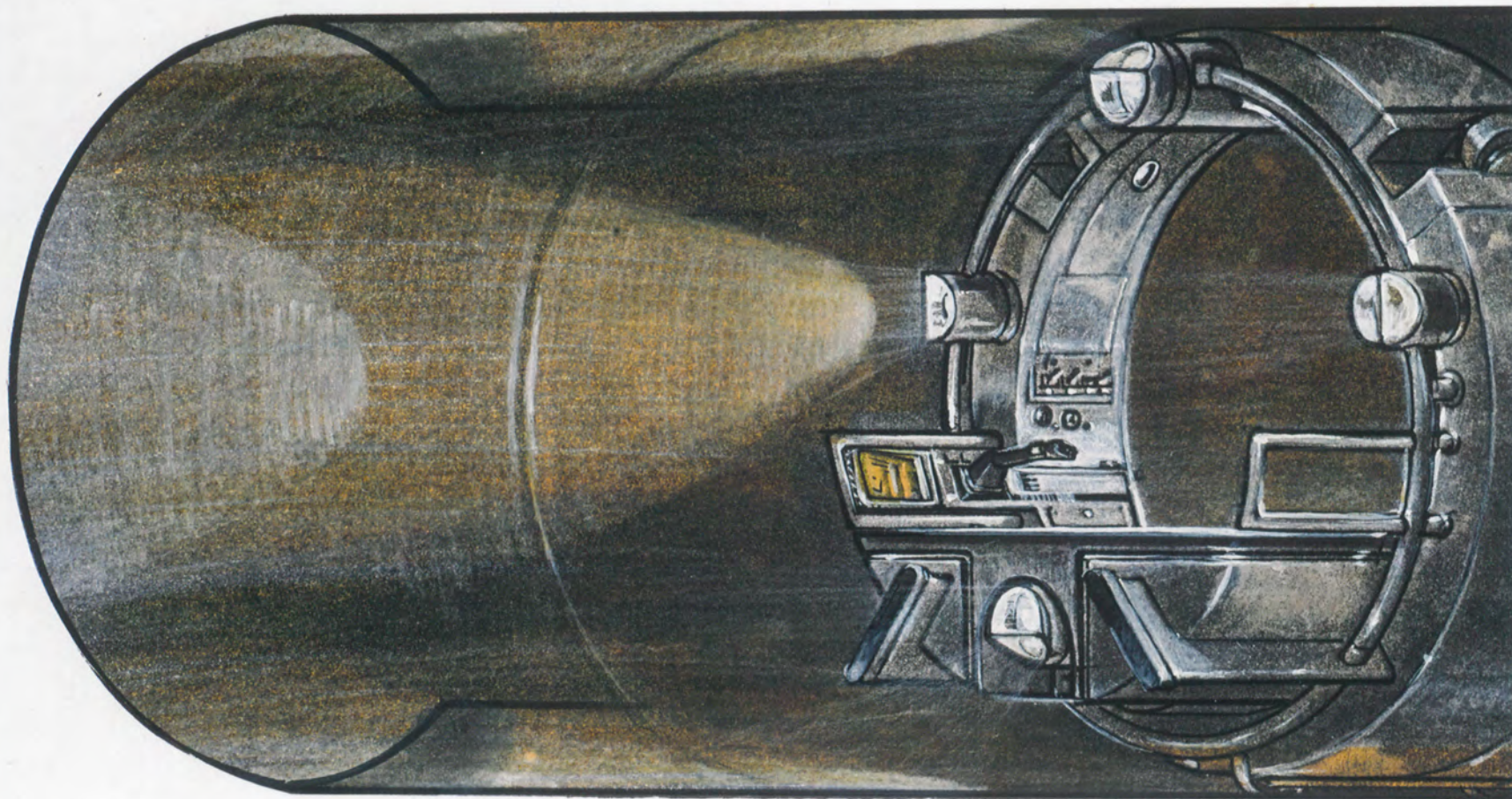
LINDY HEMMING  
Mixed media

When Hemming designs a costume that will have to be made in large quantities to her specifications, she creates a plan like this one.

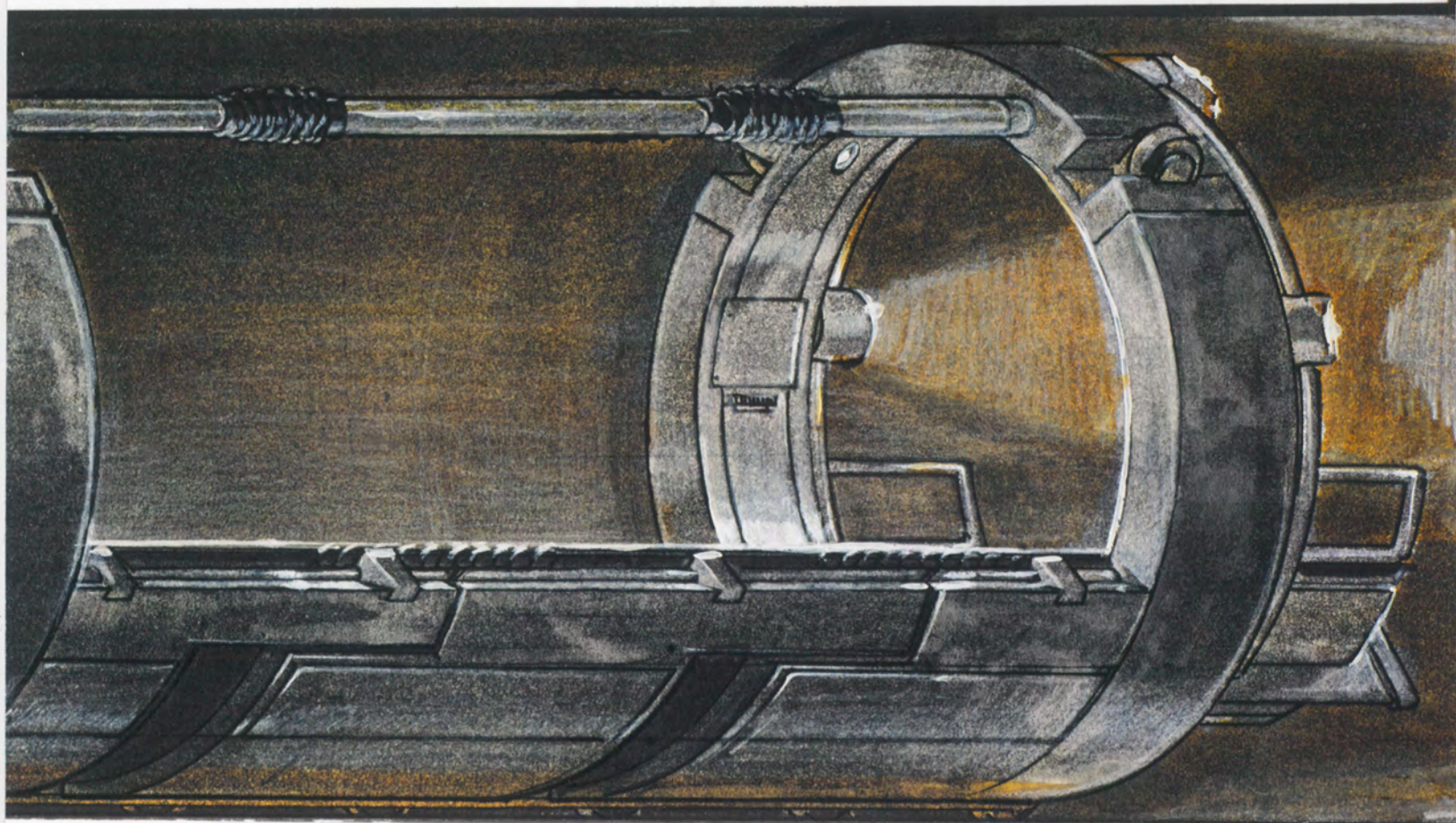


**PIPELINE RIG 3**  
DOMINIC LAVERY  
Marker pen on paper

Based on real technology, Lavery drew up a version that would work for the action the script required, was easily captured by the camera, and looked authentic.

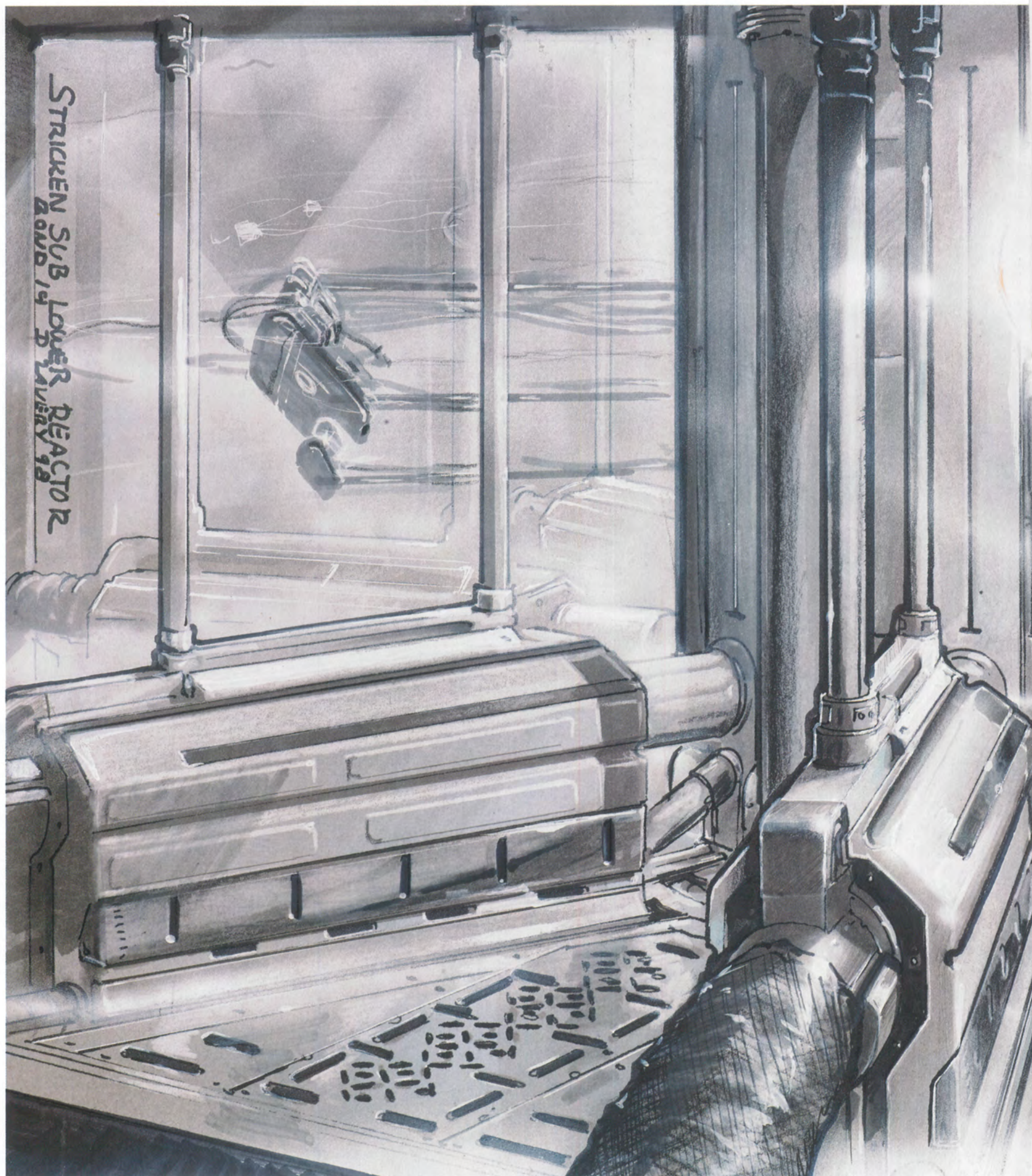




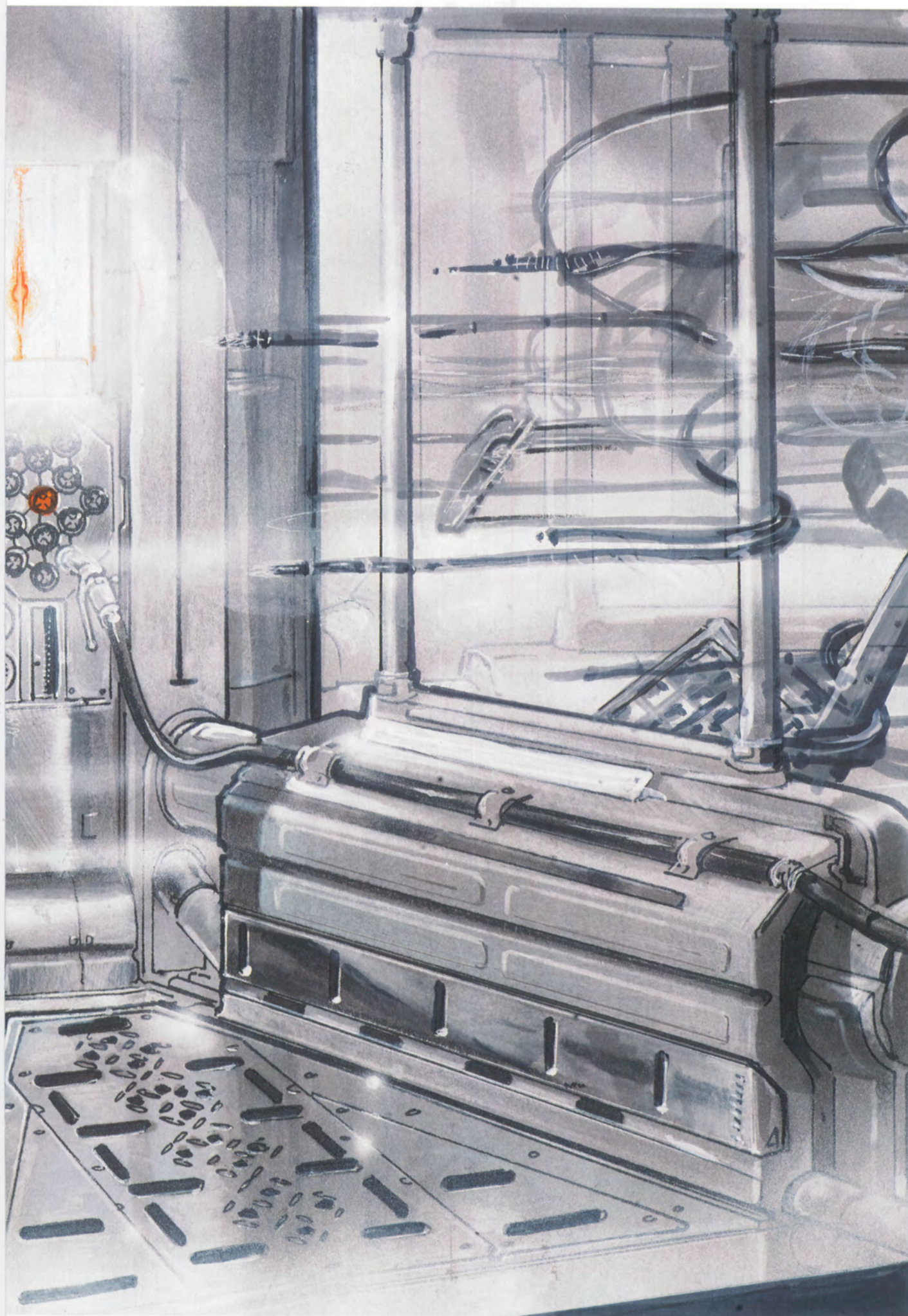


PIPELINE RIG      BOND/9 DLAVER 98









INT. NUCLEAR SUB REACTOR ROOM

DOMINIC LAVERY

Felt-tip pen on paper

Lavery came up with a concept that was both technically convincing and possessed a color palette that kept the focus on the actors in their contrasting-colored costumes.





♣ ICE PALACE EXT. LAUNCH PARTY

STEPHEN SCOTT

Watercolor on paper

The entire exterior of the ice palace was built at different scales, but only the ground story entrance was constructed full size on the back lot at Pinewood Studios.



# DIE ANOTHER DAY™



(2002)

*We are rather like a circus and when the circus comes to town... it's a huge deal, it's a big picture.*

Peter Lamont, Production Designer

*Die Another Day* coincided with the 40th Anniversary of EON Productions' Bond. With that in mind, the writers and the production team peppered the story and visuals with respectful nods to previous adventures and the series' history.

Peter Lamont, on his 17th Bond film, was part of the location recce in search of locations along with the producers, Michael Wilson, Barbara Broccoli, and Director Lee Tamahori. This included the glaciers of Hofn, Iceland, and Spencer Glacier, Alaska, as well as traveling to Cuba and Cádiz, Spain.

With the locations finalized, Lamont started on the Pinewood Studio sets. The most lavish of all was the Ice Palace interior on the 007 stage. When Tamahori decided to stage part of the car chase between Bond and the villain Zao inside the set, Lamont had to beef up the structure to make it secure. It took the team five months to complete.

Another major set was the Blades Club, where Bond and Graves have an impromptu sword fight. Lamont was inspired by the magnificent interiors of the Reform Club in Pall Mall, London. He built a wonderful galleried area that gave the set the feel of a gentleman's club.

Lamont's nod to the past was Q's Workshop set. He raided EON's Archive for Q pieces from earlier films. *From Russia With Love's* trick attaché case and prototype poison dagger shoes, and the Acrostar jet and crocodile mini-sub from *Octopussy* were used. Mark Harris, prop-making Art Director, mocked up a *Thunderball* jet pack from the original 1965 technical drawings.

Although *Die Another Day* received mixed reviews, once again box-office records were broken.





✦ **MI6 AGENTS IN  
CAMOUFLAGE WETSUITS**

BOND ART DEPARTMENT  
Digital Illustration

Concept design for the  
three MI6 agents infiltrating  
North Korea.



Elite force night vision goggles  
idea 1

Bond XX  
D Lavery 2001



Elite force night vision goggles  
idea 2

Bond XX  
D Lavery 2001





← NIGHT VISION  
GOGGLES CONCEPTS  
DOMINIC LAVERY  
Digital Illustration

Lavery gave the director four different styles of night vision goggles to choose from.



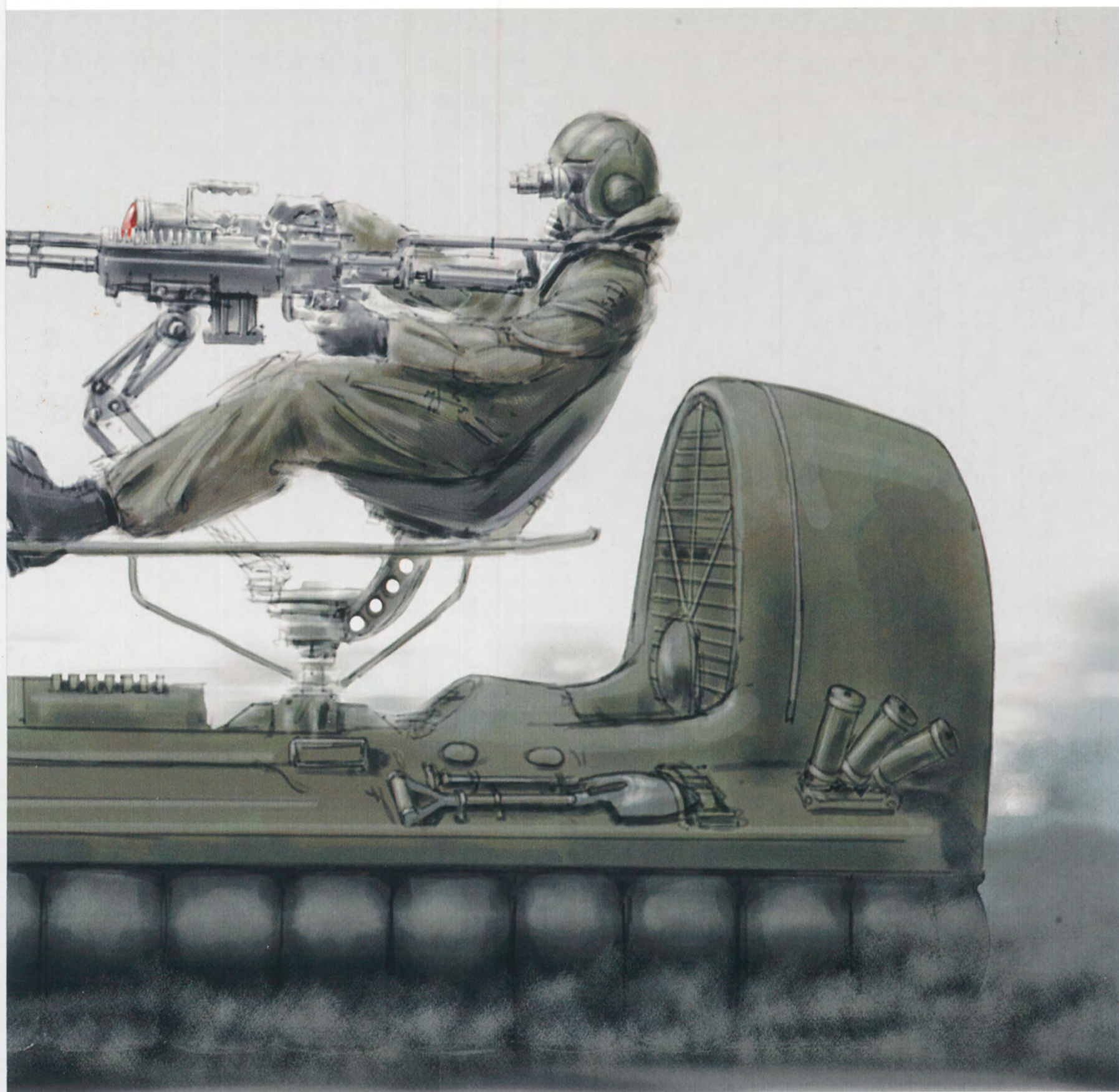


✦ **HOVERCRAFT GUNNER CONCEPT**

RAVI BANSAL  
Digital Illustration

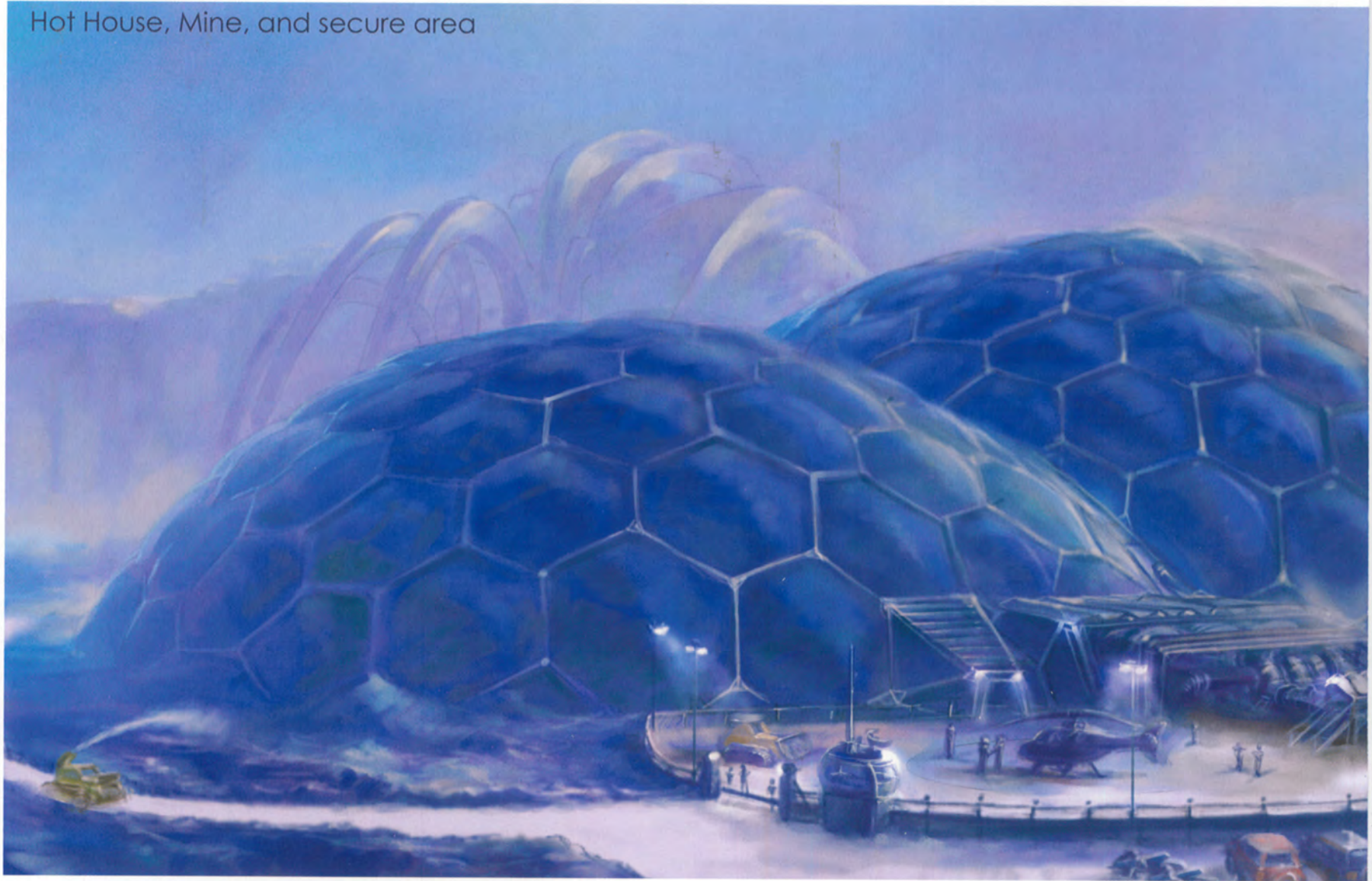
The possible addition of an elevated pivoting gunner's seat in a hovercraft concept was unused in the end.







## Hot House, Mine, and secure area

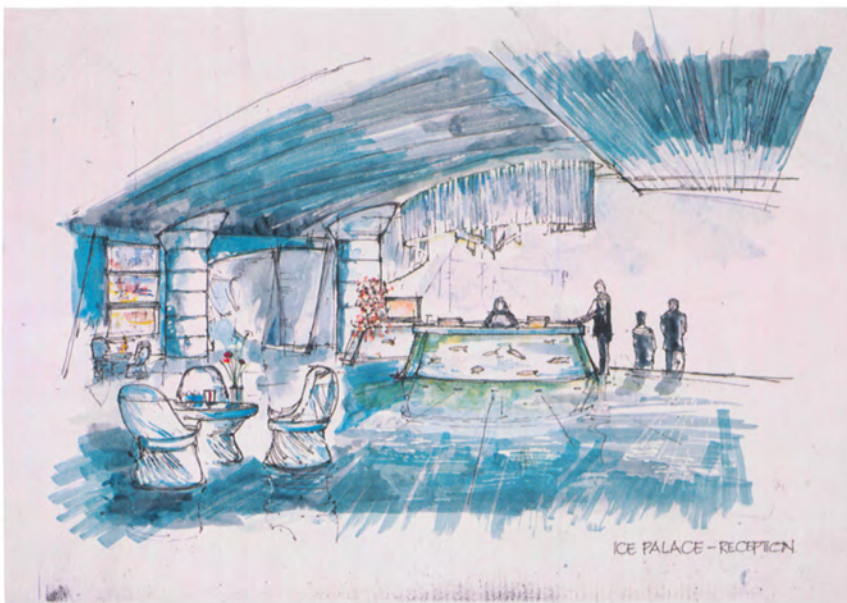


### ✦ GRAVES' HOT HOUSE, DIAMOND MINE AND SECURE AREA

DOMINIC LAVERY

Digital Illustration

Based on the Eden Project, the exterior of Graves' complex was only built in its entirety in miniature.

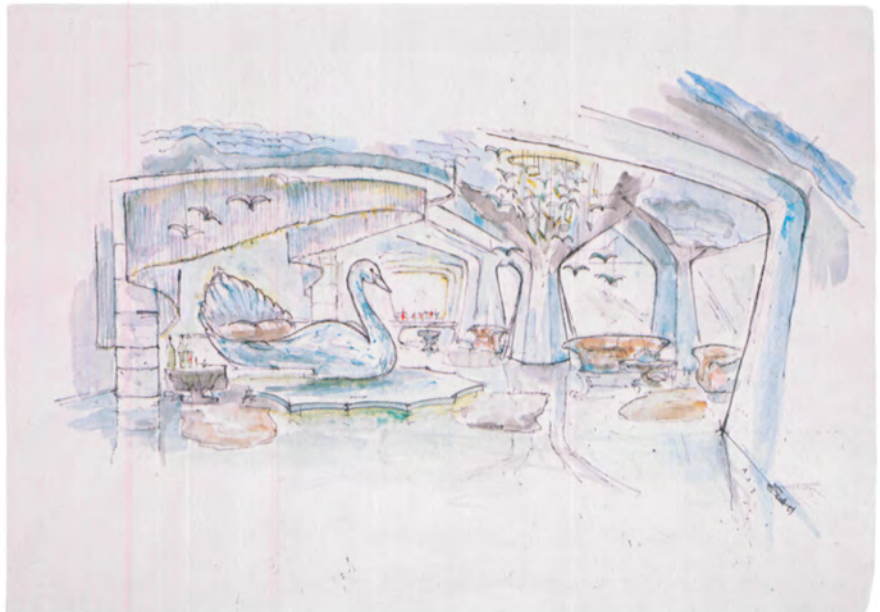


### ✦ ICE PALACE INT. RECEPTION

STEPHEN SCOTT

Watercolor on paper

Although Lamont's interiors of the Ice Palace were inspired by his stay at an ice hotel in Kiruna, Sweden, his interpretation was more extravagant and palatial than any ice rooms he saw there.



### ✦ ICE PALACE INT. ROOM AND ICE SWAN

STEPHEN SCOTT

Watercolor on paper

The ice swan became the surround for Miranda Frost's circular bed covered with faux fur blankets for the seduction scene. Every prop used in the ice palace had an "iced" effect added, including the champagne flutes, candelabras, and hotel telephones.





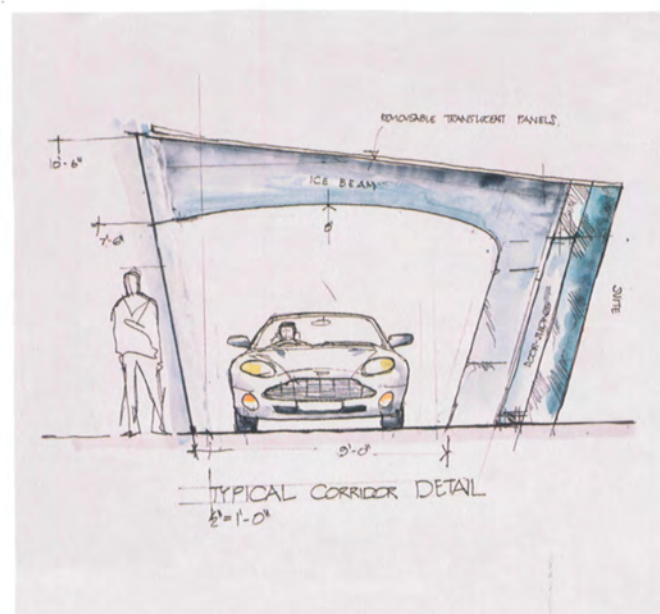
Bond XX  
D Lavery 2001



#### ✦ ICE PALACE INT. TUNNEL WITH CAR

STEPHEN SCOTT  
Watercolor on paper

Chris Corbould's special-effects team installed hundreds of meters of water hoses as part of the structure to supply the enormous amount of water required for the melting and sinking scenes.



#### ✦ ICE PALACE TYPICAL CORRIDOR DETAIL

STEPHEN SCOTT  
Watercolor on paper





JAGUAR SKETCH DESIGNS 003  
28-08-01 BOND XX  
RMB

#### ⚡ ZAO'S CAR WITH WEAPONS

RAVI BANSAL  
Digital Illustration

This early concept for the weapons on Zao's car helped develop the final type and placement.

#### GRAVES' ARMORED BRASSARD ↔

DOMINIC LAVERY  
Digital illustration

The idea for Graves' weapons began as a small computer box hidden up the sleeve of a suit jacket and developed into this modern suit of armor. Lavery developed the idea for the final brassard in a varying range involving more than 15 different concepts.

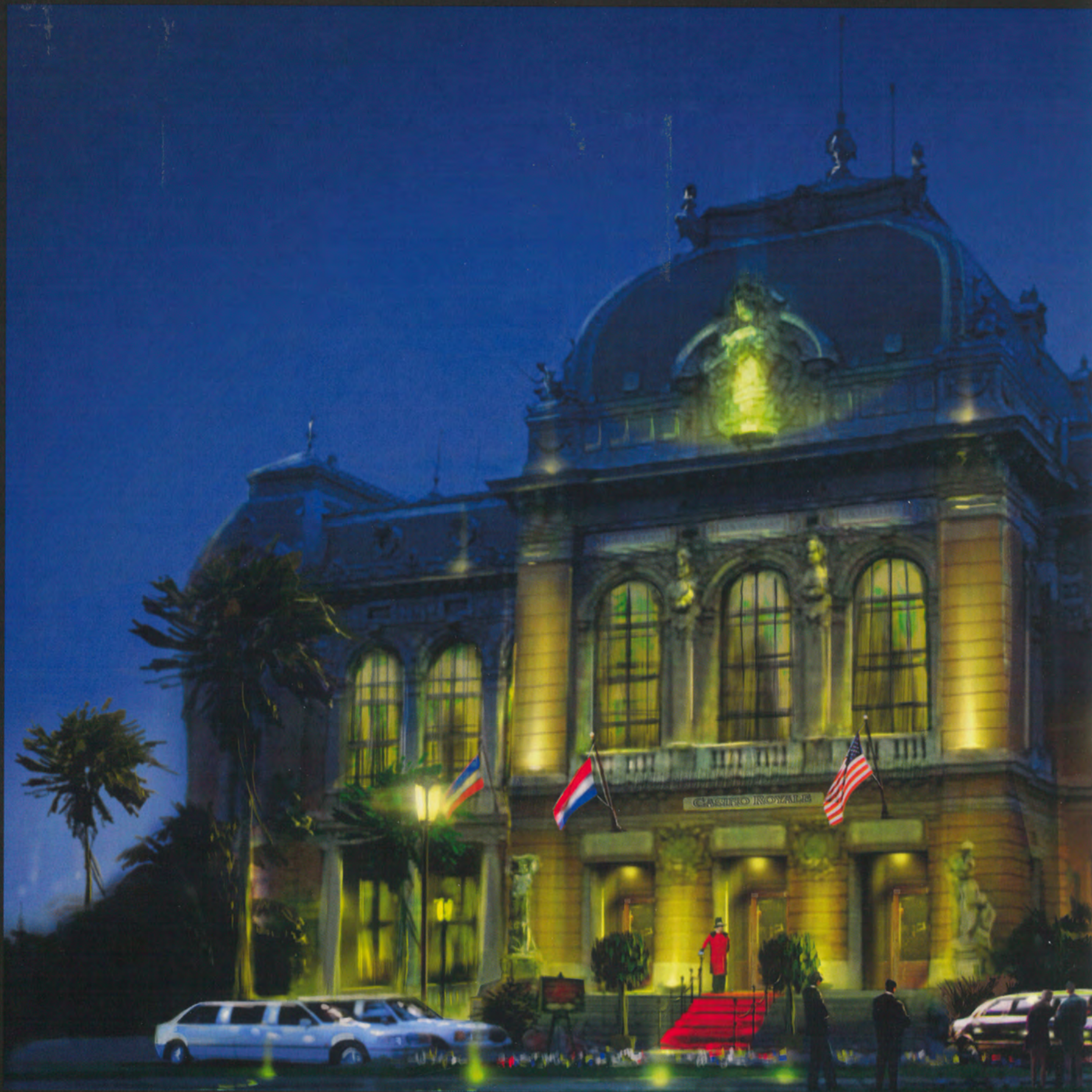


Armoured Brassard  
work in progress



Bond XX  
D lavery 2001





# CASINO ROYALE

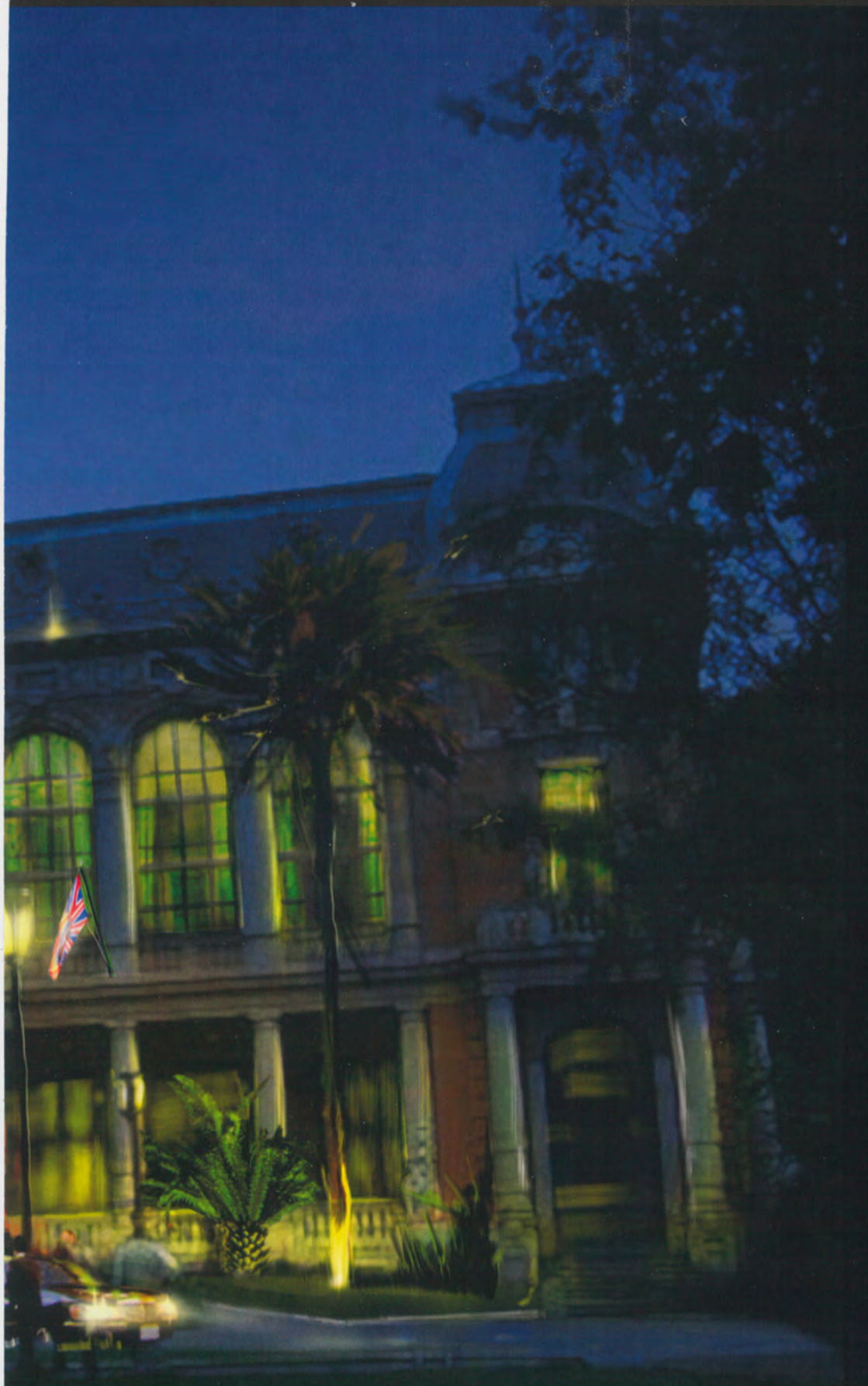
7<sup>F</sup>

(2006)

*I like to build something that's a bit different, a bit special.*  
Peter Lamont, Production Designer

After *Die Another Day*, the producers Michael G. Wilson and Barbara Broccoli decided to take Bond in a new direction. Fortunately, in 2000, they had gained the film rights to *Casino Royale*, Ian Fleming's first novel. Wilson and Broccoli saw this as the ideal opportunity to take Bond back to his roots and explore the darker side of his character as he was depicted in the book. This meant finding a new, younger Bond. In due course, Daniel Craig became the sixth actor to portray 007.





# **♦♦HOTEL SPLENIDE**

LEE OLIVER

Digital Illustration

The exterior of the Grand Hotel Pupp, located in Karlovy Vary, Czech Republic was redressed to become the Hotel Splendide in Montenegro.

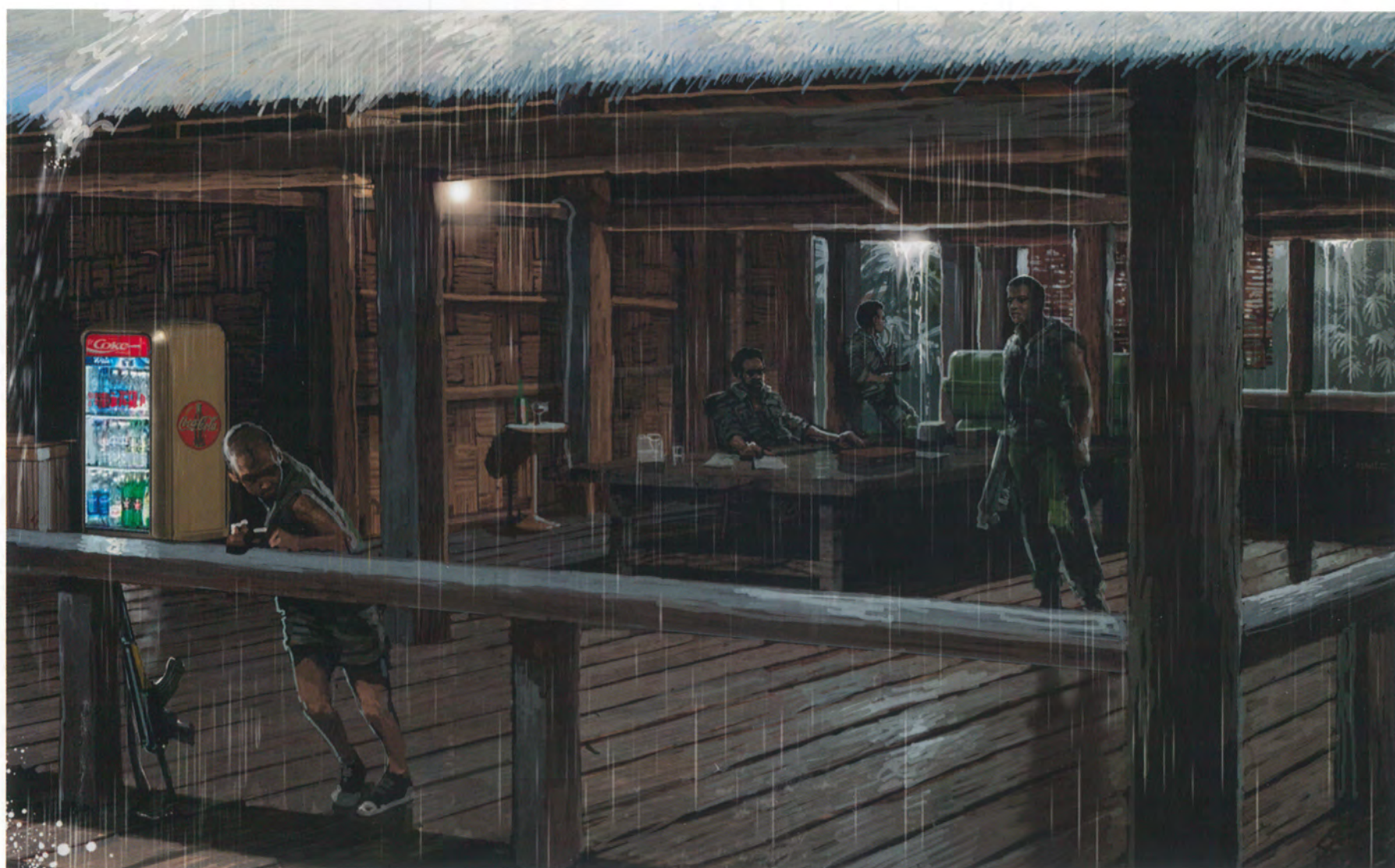
Peter Lamont returned for his final outing as Production Designer—his 18th Bond film. Owing to the lack of tax incentives in the UK, the production set up base camp at the Barrandov Studios in Prague. After a month of shooting the crew moved to the Bahamas to film the foot chase between Bond and Mollaka, which was set in the fictional African country of Nambutu, as well as scenes involving the characters of Solange and Dimitrios.

Other locations included Lake Como and Venice. The crew then returned to Barrandov Studios, which had good sound stages for most of the 50 sets that *Casino Royale* required. Unfortunately, none large enough for Lamont's greatest challenge: the sinking Venetian house and the piazza leading to it. A miniature model

that could rotate on two axes, as well as rise up and down, was made and given to Miniature and Special Effects Supervisor Chris Corbould to interpret on the 007 Stage at Pinewood Studios. It was the biggest set rig Corbould had ever constructed in his career. Lamont based the interior look on Hotel Danieli in Venice but deliberately designed it to look dilapidated. The Oscar®-winning Corbould also worked with Model Unit and Visual Effects Supervisor Steve Begg to build a convincing miniature Venetian exterior canal set on the Paddock Tank. Every exterior and interior view of the house sinking was shot at Pinewood Studios.

*Casino Royale* proved a massive critical and box-office hit. Its success marked a new, exciting chapter for the Bond franchise.









#### UGANDAN CAMP ↗

JULIAN CALDOW

Digital Illustration

Caldow took photos of the Black Park location near Pinewood Studios. He then worked up a concept that would transform the location into a jungle camp.



#### ↔ UGANDAN CAMP HUT

JULIAN CALDOW

Digital Illustration

An early recce had included Mozambique as a possible location for the Ugandan camp. However, the addition of tropical plants, lots of rain, and truck-loads of red earth converted the UK location into a convincing African camp for the meeting between Le Chiffre and Obanno, the rebel leader.





#### ✦ CONSTRUCTION SITE CONCEPT

JULIAN CALDOW  
Digital Illustration

Caldow never went to the Bahamas location where the chase through the construction site was to take place. After reading the script, looking at recce photos, and discussing with art director Steve Lawrence, he added in the cranes, which didn't exist on the site but were necessary for the action required.



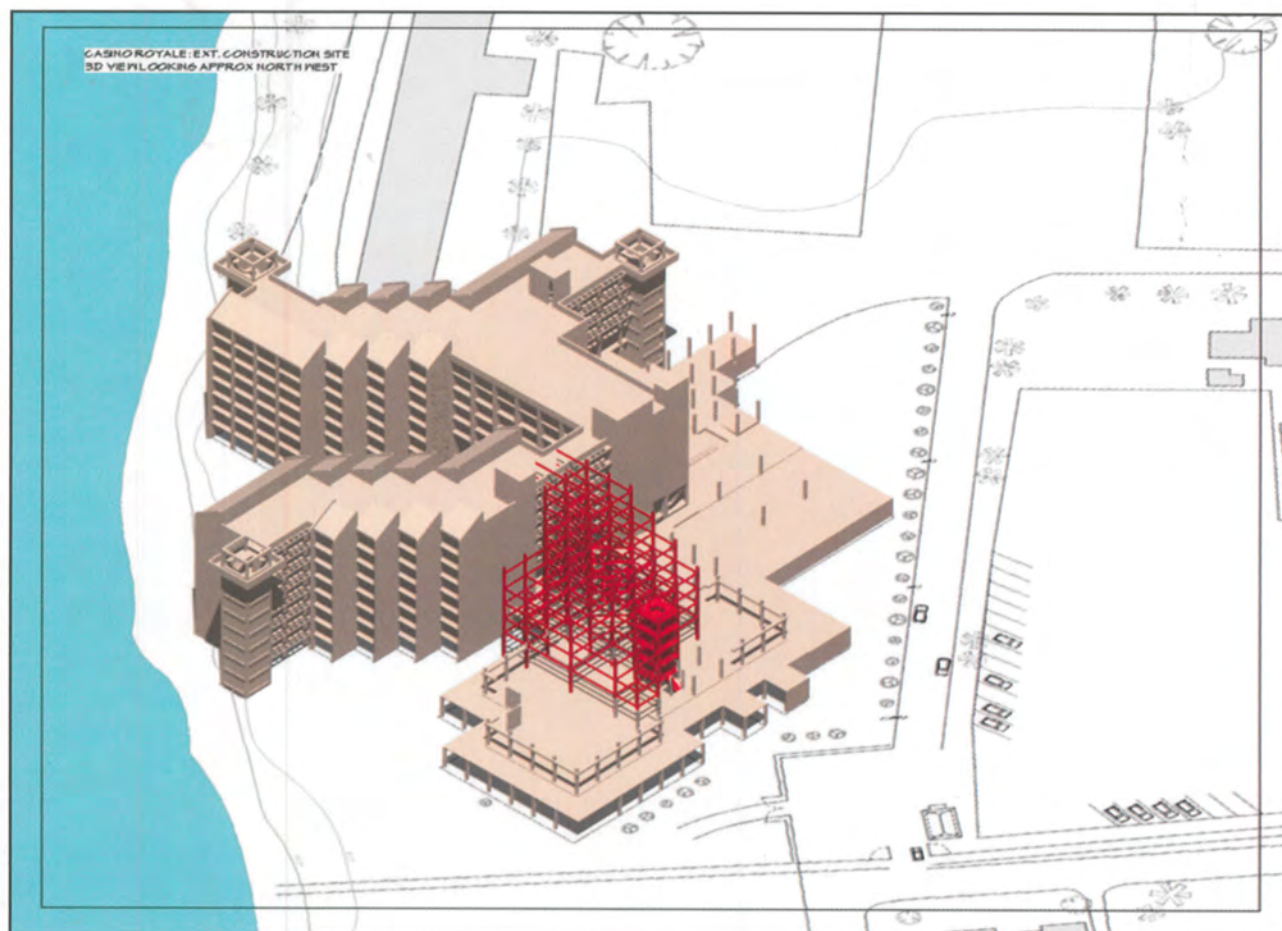
#### ✦ CONSTRUCTION SITE CONCEPT 2

JULIAN CALDOW  
Digital Illustration

Working digitally enables an artist to quickly produce concepts from different points of view. Caldow also created a pre-visualization for this sequence. A "pre-vis" is an animated piece that moves through a 3D set concept. It is extremely helpful to the director and director of photography for planning camera shots.



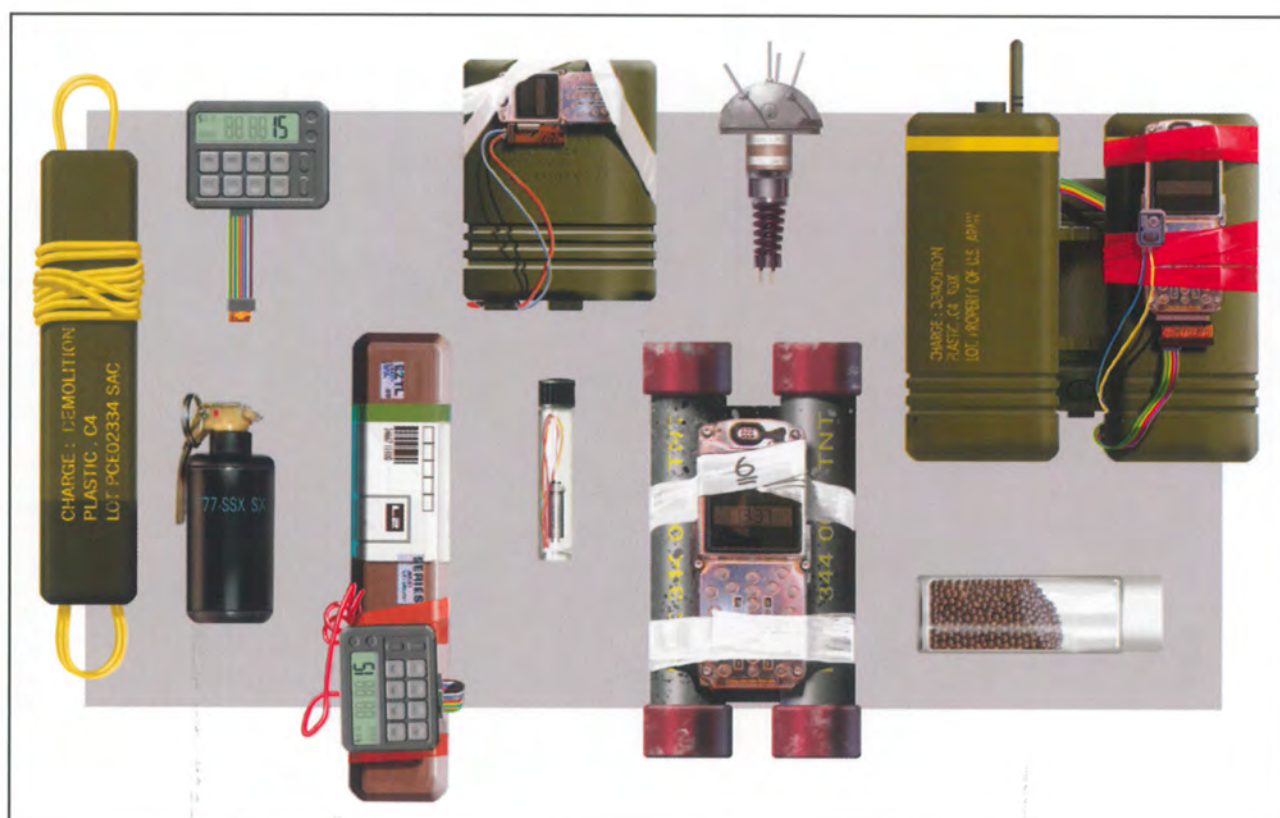




#### CONSTRUCTION SITE OVERVIEW ↗

STEVE LAWRENCE  
Digital Schematic

This overhead view shows the basic layout of the existing location, with the proposed additions for filming indicated in red.

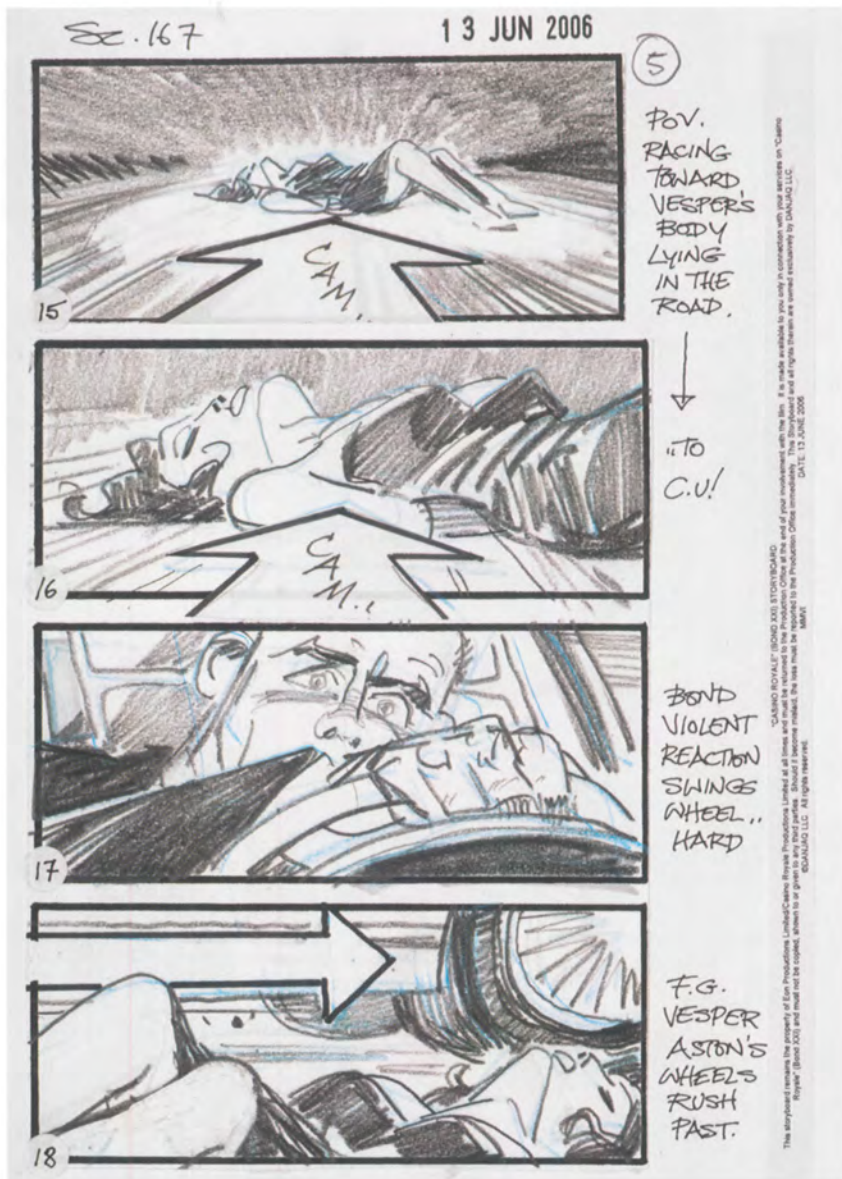
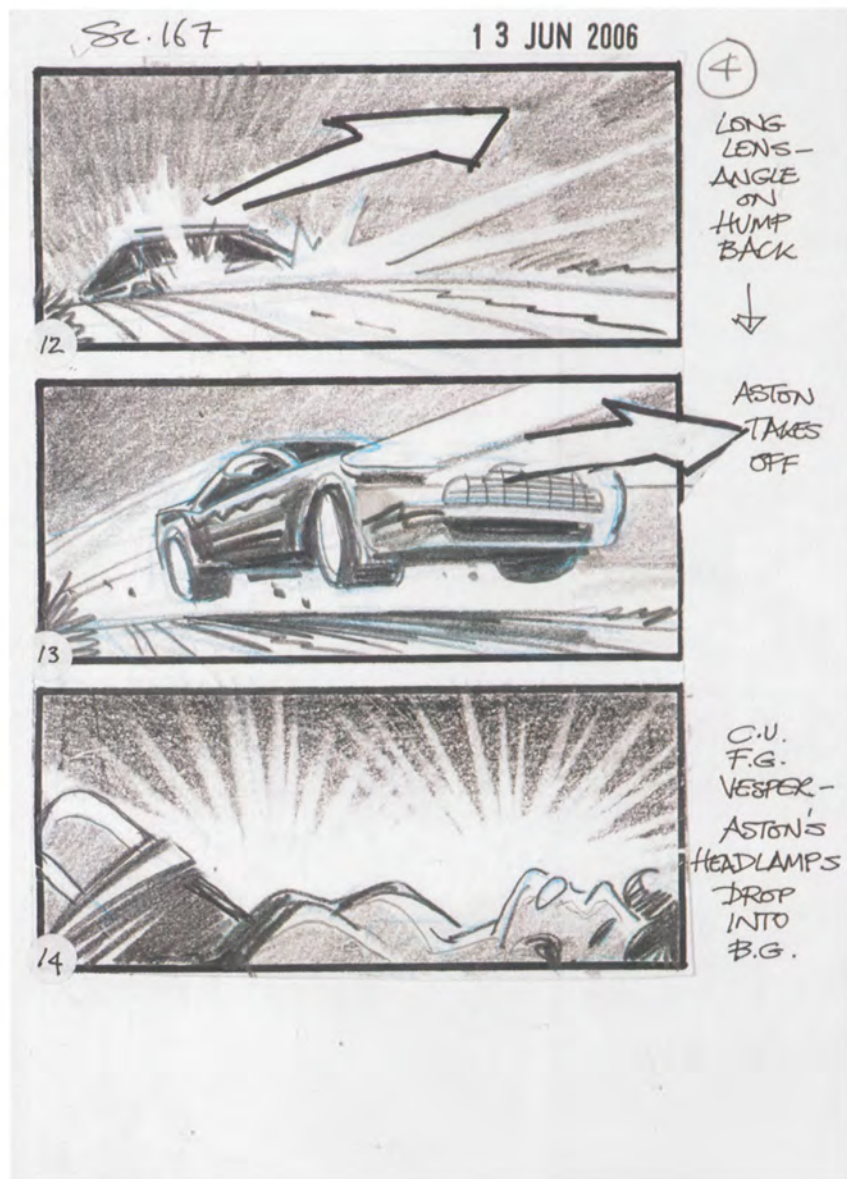


#### BOMBER'S BACKPACK AND BOMBE ↗

JULIAN CALDOW  
Digital Illustration

This prop is key in the Bomber Chase Sequence. It is handled by Bond and thus referred to as a Hero Action Prop. Once this concept is approved, the prop and/or special effects departments construct it.





#### ASTON NIGHT SEQUENCE STORYBOARDS

MARTIN ASBURY

Pencil on paper

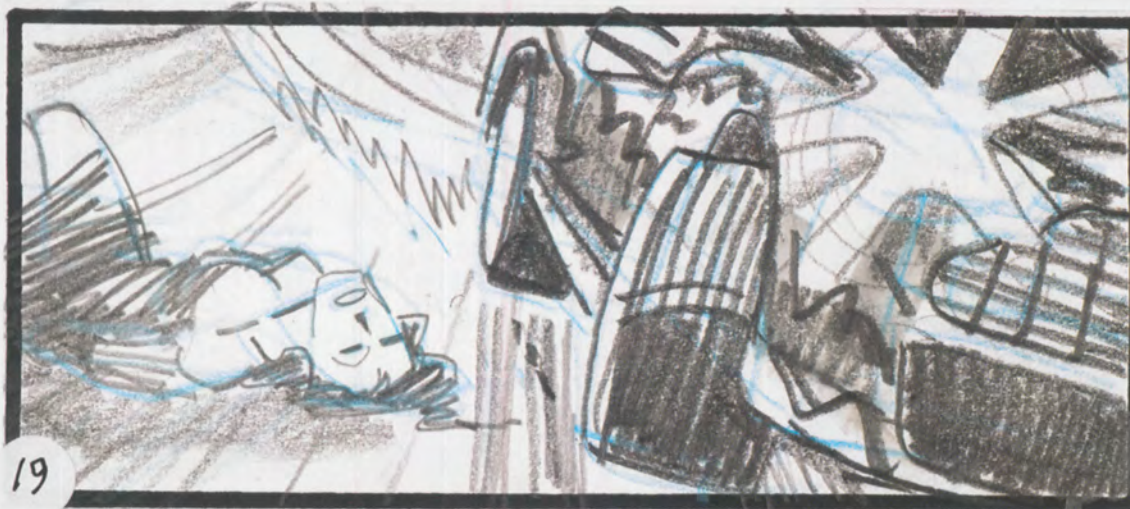
When sketching out this sequence, Asbury didn't include the Guinness record-breaking roll carried out by Adam Kirley in the Aston Martin DBS because the car roll was devised by Stunt Coordinator Gary Powell at a later date.



8c.167

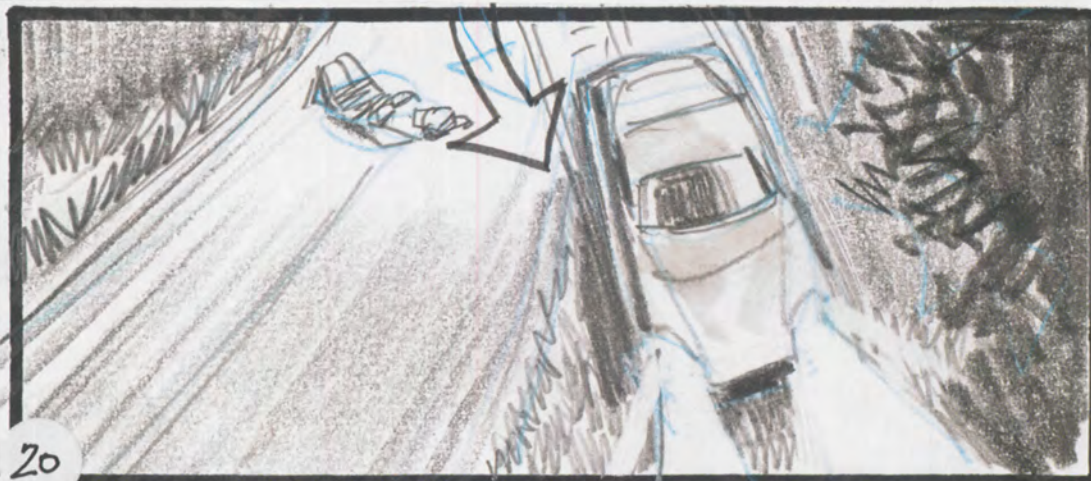
13 JUN 2006

6



19

ANGLE  
OF  
THE  
SAME -  
ASTON  
JUST  
MISSING  
HER,,



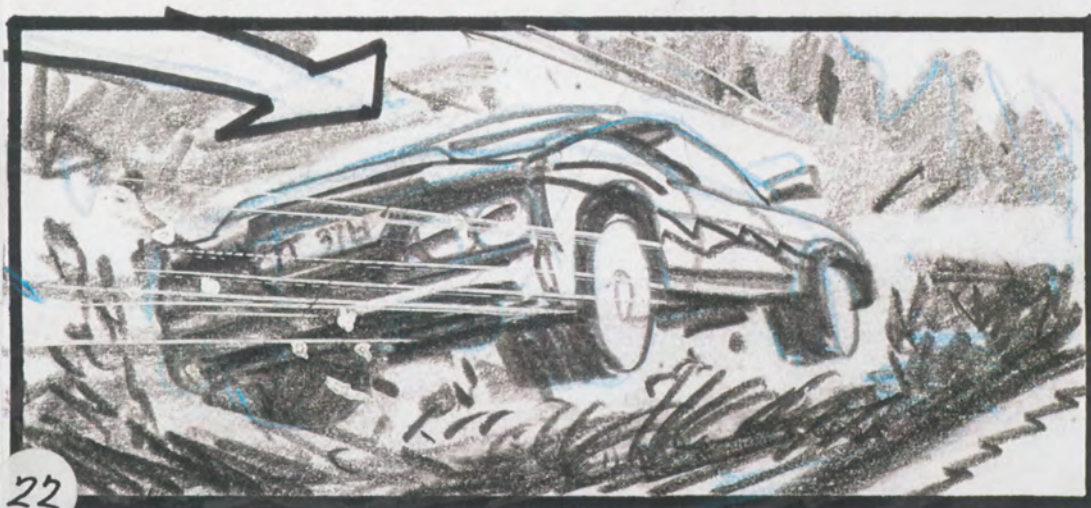
20

TOP  
SHOT -  
ASTON  
LEAVING  
ROAD.



21

C.V.  
VESTER -  
SHAPE  
OF CAR  
WIPES  
FRAME  
IN F.G.



22

ANGLE  
ASTON  
LEAVES  
ROAD -  
CRASHES  
INTO  
UNDER-  
GROWTH.

END OF SEQUENCE









◀◀ SINKING HOUSE IN  
VENICE FAÇADE

JULIAN CALDOW  
Digital Illustration

The production was not permitted to represent any real building on the Grand Canal. Therefore, Caldow had to come up with a fictional façade similar in style to the Venice location. This is an early concept of several created.



◀◀ SINKING HOUSE IN VENICE

LEE OLIVER  
Digital Illustration

None of the exterior scenes of the sinking house seen on film are full size. All were shot in miniature by Steve Begg and Chris Corbould's team on the Paddock Tank at Pinewood Studios. This early storyboard sets the sequence at night rather than during the day, as in the film



Eva Green

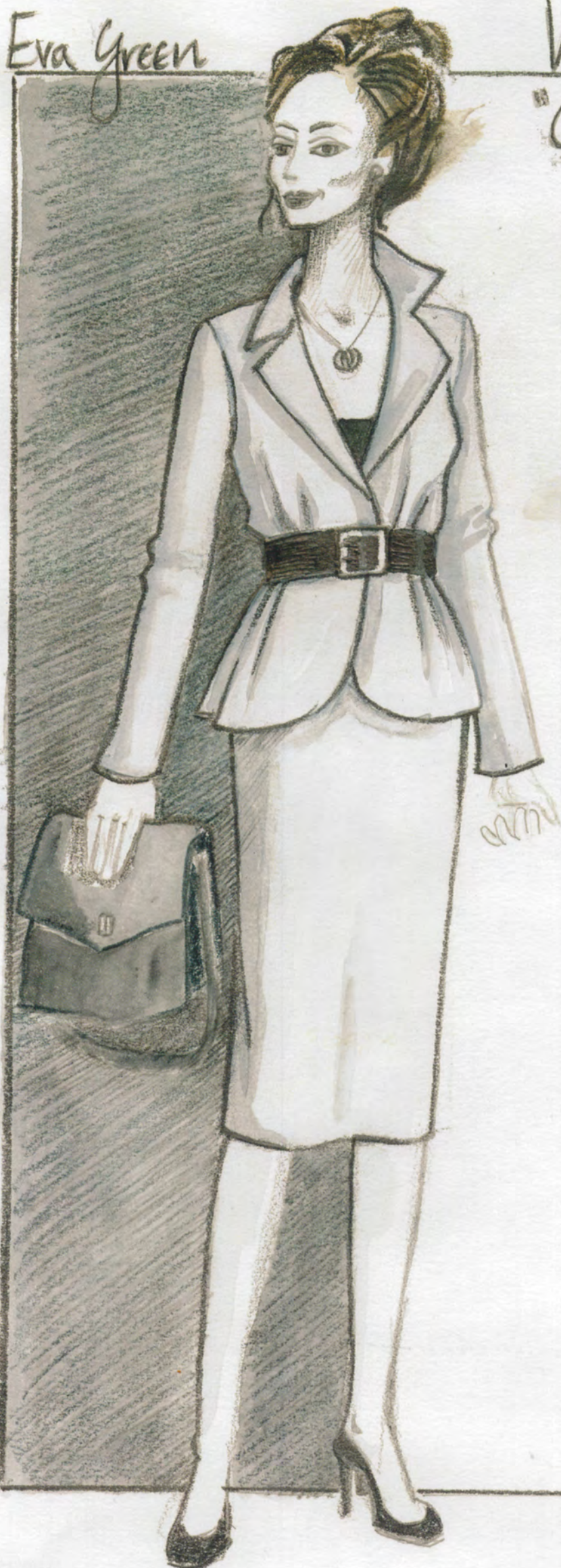
Vesper Lynd

"Casino Royale"

Lunch with Bond and  
Gianfranco Giannini in  
Montenegro.

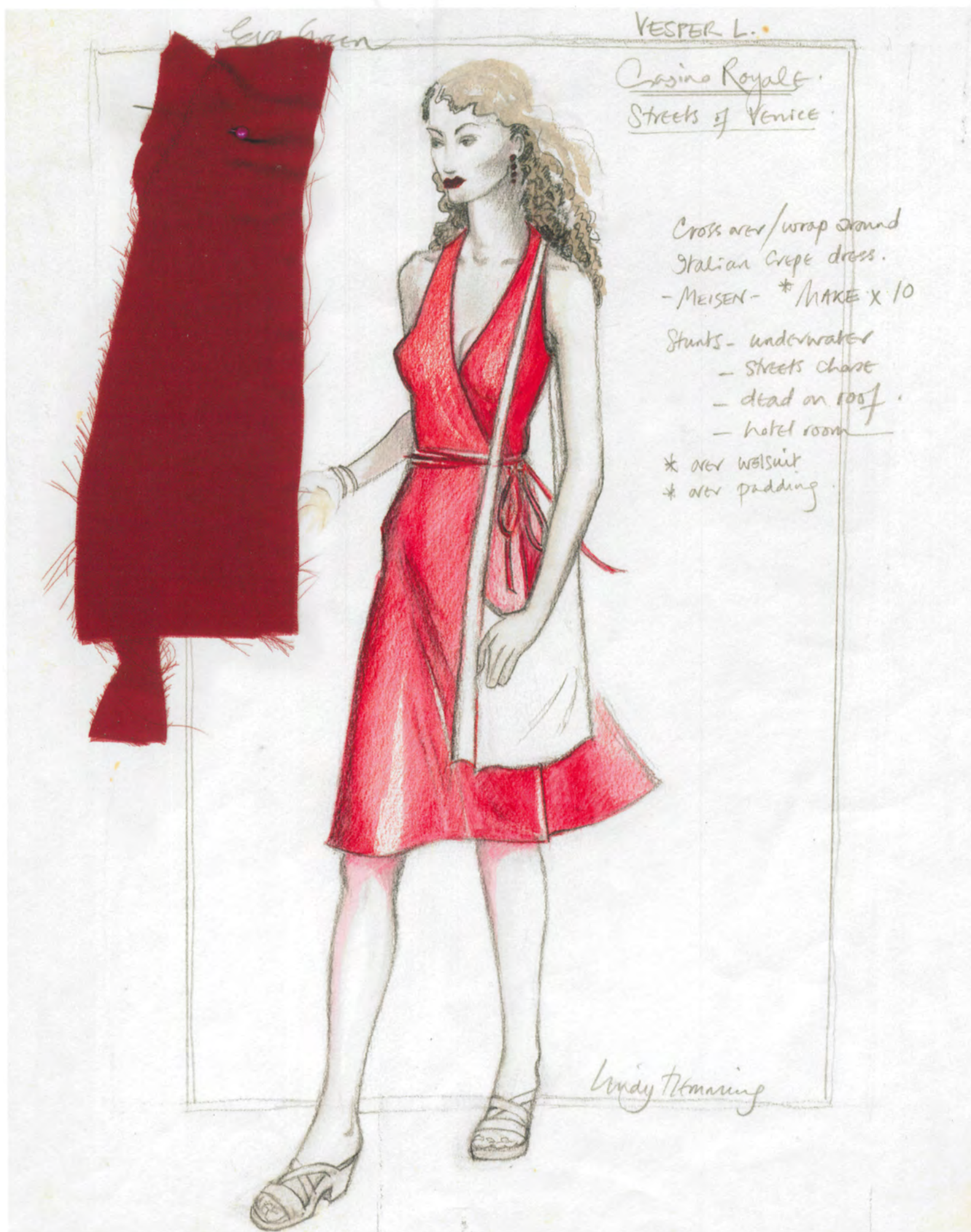
Tailored Gaberdine - White  
bought from Armani

Love Knott.  
made by Sophie Harley



Vicky Hemming





#### ◀ VESPER COSTUME

LINDY HEMMING  
Pencil, pen on paper

Hemming created a classic look reminiscent of the 1940's film noir genre with this Armani pencil skirt and jacket cinched in at the waist by a black leather belt.

#### ◀ VESPER FINAL COSTUME ▶

LINDY HEMMING  
Mixed media

Hemming dressed Vesper in red so that the viewer can easily spot her as she makes her way through the crowded streets and alleyways of Venice.

It is a homage to the scenes of the mysterious child in red shot at the same location for the classic thriller *Don't Look Now* (1973).





★ GREENE PLANET COMPANY LOGO

HEATHER POLLINGTON AND LAURA GRANT

Digital graphic

The Greene Planet logo was used in many different places in the film. This concept shows how it would look on the exterior of Greene's party set, which was a real location in Panama City.



# QUANTUM OF SOLACE

## 7<sup>TH</sup>

(2008)

*I go with my instincts on every aspect of how I design films, it's all emotional response to things.*

Dennis Gassner, Production Designer

The producers and the Bond team continued to explore new Bond territory with *Quantum of Solace*. It was the first direct sequel and also the first Bond film to spend the majority of production time filming on location—13 weeks out of 22, shooting in Mexico, Panama, Chili, Austria, Italy, and the UK.

With Peter Lamont now retired, Production Designer Dennis Gassner took on his first Bond film. Although there were many familiar faces, the art department was almost entirely new. By this time, the art department had transformed in other ways. Digital concepts had replaced hand-drawn concepts. Animated, digital pre-visualizations were beginning to replace static storyboards. Gassner would construct a wall of images in his office, defining the color palette and visual arc of the film.

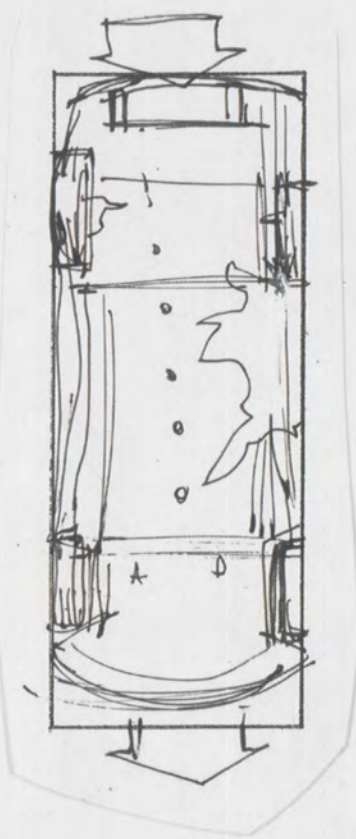
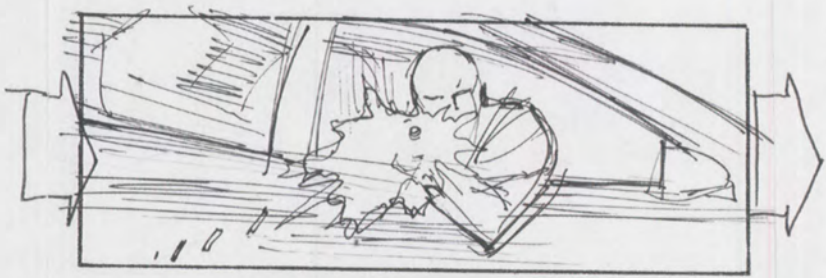
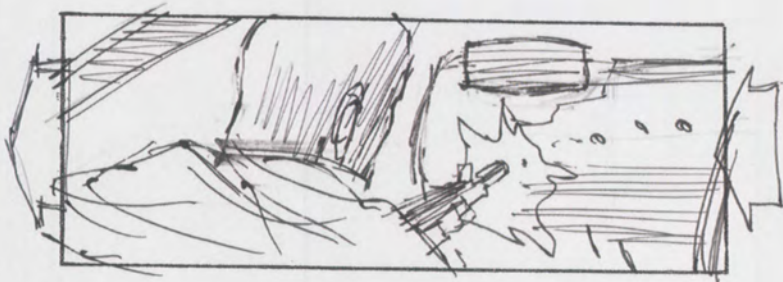
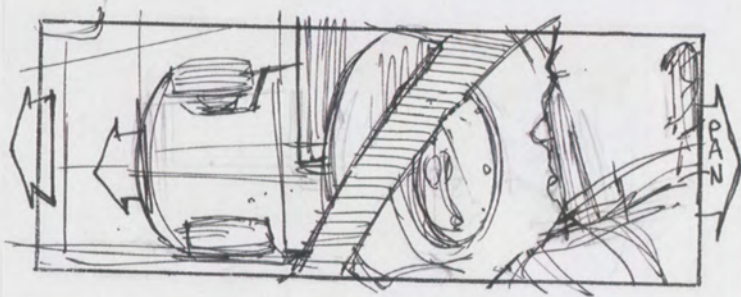
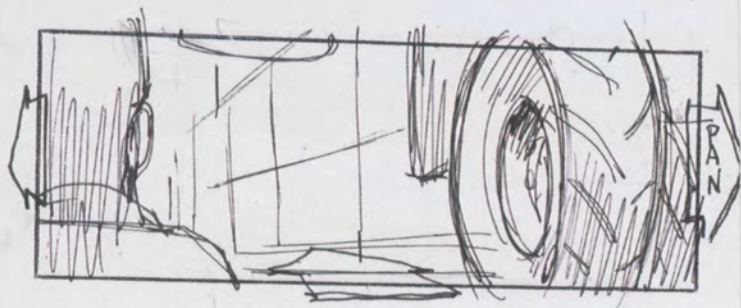
On the production, with the aim to take audiences to places they were unlikely to have been before, the script included locations in Haiti and Bolivia. Panama doubled for both and a remote astronomical study centre, the ESO Paranal in Chile, became the villain Greene's eco hotel in Bolivia. Gassner had the challenge of dressing location sets that were difficult to get to and in cities with little infrastructure for film crews. The ruin of the Union Club of Casco Viejo in Panama City was transformed into a glittering party venue with an illuminating bar, long peach drapes, and elegant white lights.

At Pinewood Studios, Gassner focused on two complex Italian sets. He reconstructed the underground Siena cisterns on the 007 stage and, unable to shoot the Bond/Mitchell fight scene inside a real Siena cathedral, created an Italian art gallery with tessellated marble floors and black-and-white-striped marble columns similar to those in the Duomo of Siena.

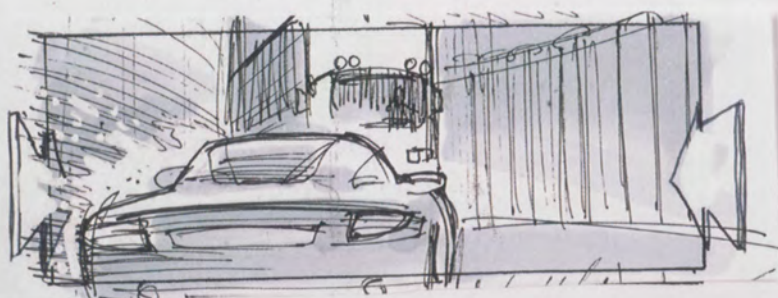
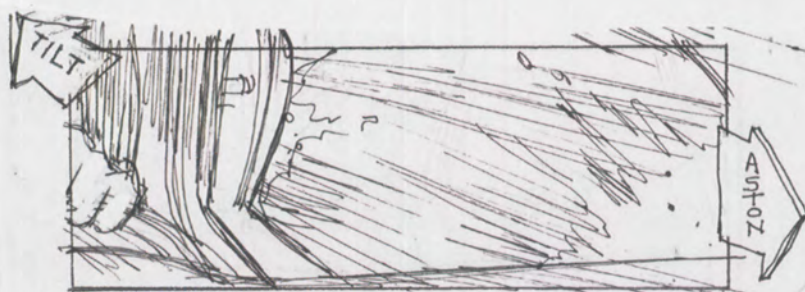
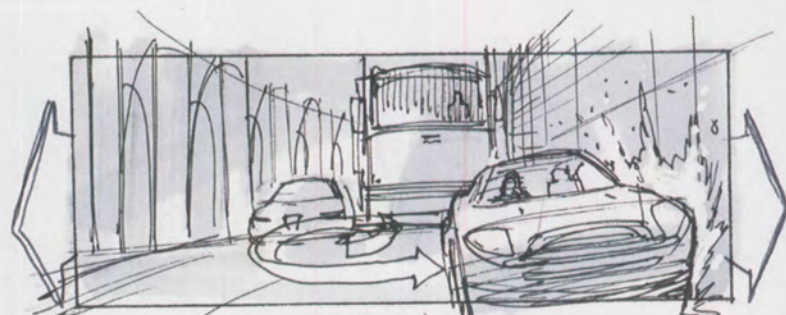
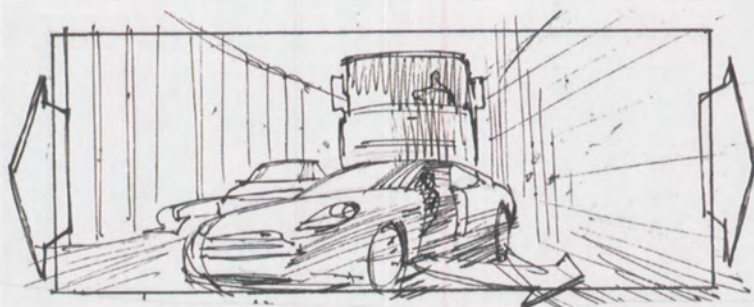
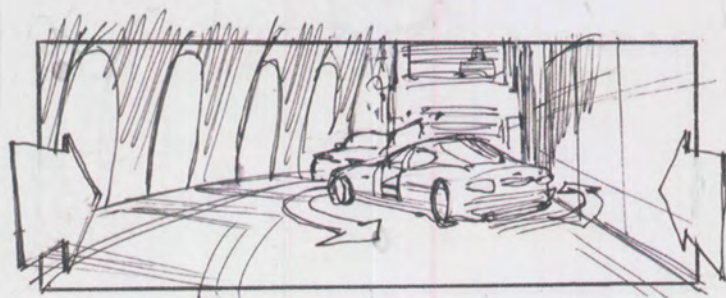
Gassner radically reinvented MI6 and M's office to reflect a high-tech yet minimal and efficient environment—with a fusion of transparency and light. M now had a bespoke, sleek glass desk with brushed-steel supports and walnut-finished drawers that seemed to float underneath on either side. The art department team also built a 40 x 100 ft section of Chile's European Southern Observatory accommodation, doubling for Greene's Perla de las Dunas hotel, on the back lot at Pinewood. When the time came for Chris Corbould's team to blow the hotel up, Gassner wanted the colors of the flames to reflect the fact that it was an eco-friendly hotel heated by biofuel cells. The concoction the special-effects team came up with created an explosion with an orange core tinged with green and blue at the edges.











#### ♦♦ ASTON MARTIN STORYBOARD SEQUENCE

JONATHAN MILLWARD

Felt-tip pen

Although director Marc Forster preferred to use animated pre-visualizations or digital concepts rather than storyboards, 2nd Unit Director Dan Bradley brought Millward on to choreograph the marble quarry car chase shot in Italy. Millward comes from an advertising background and has a light, fine line style.

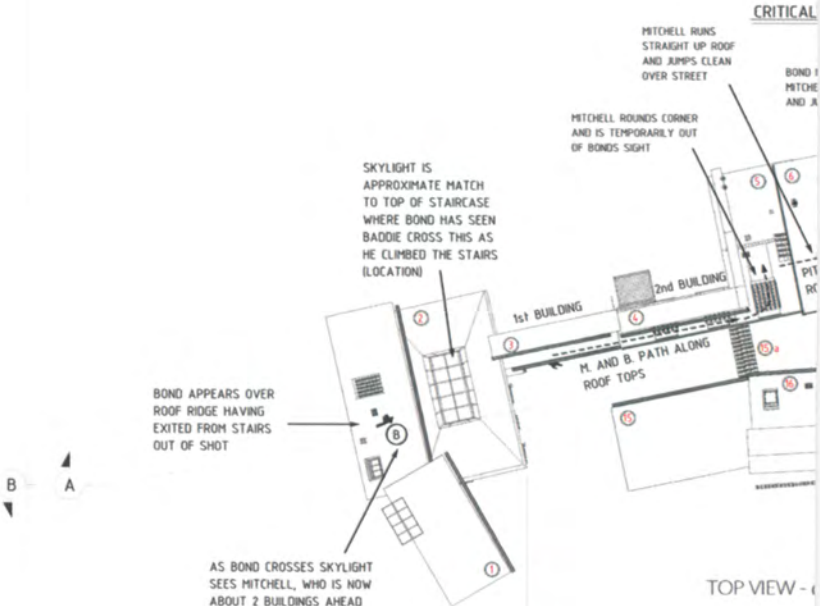
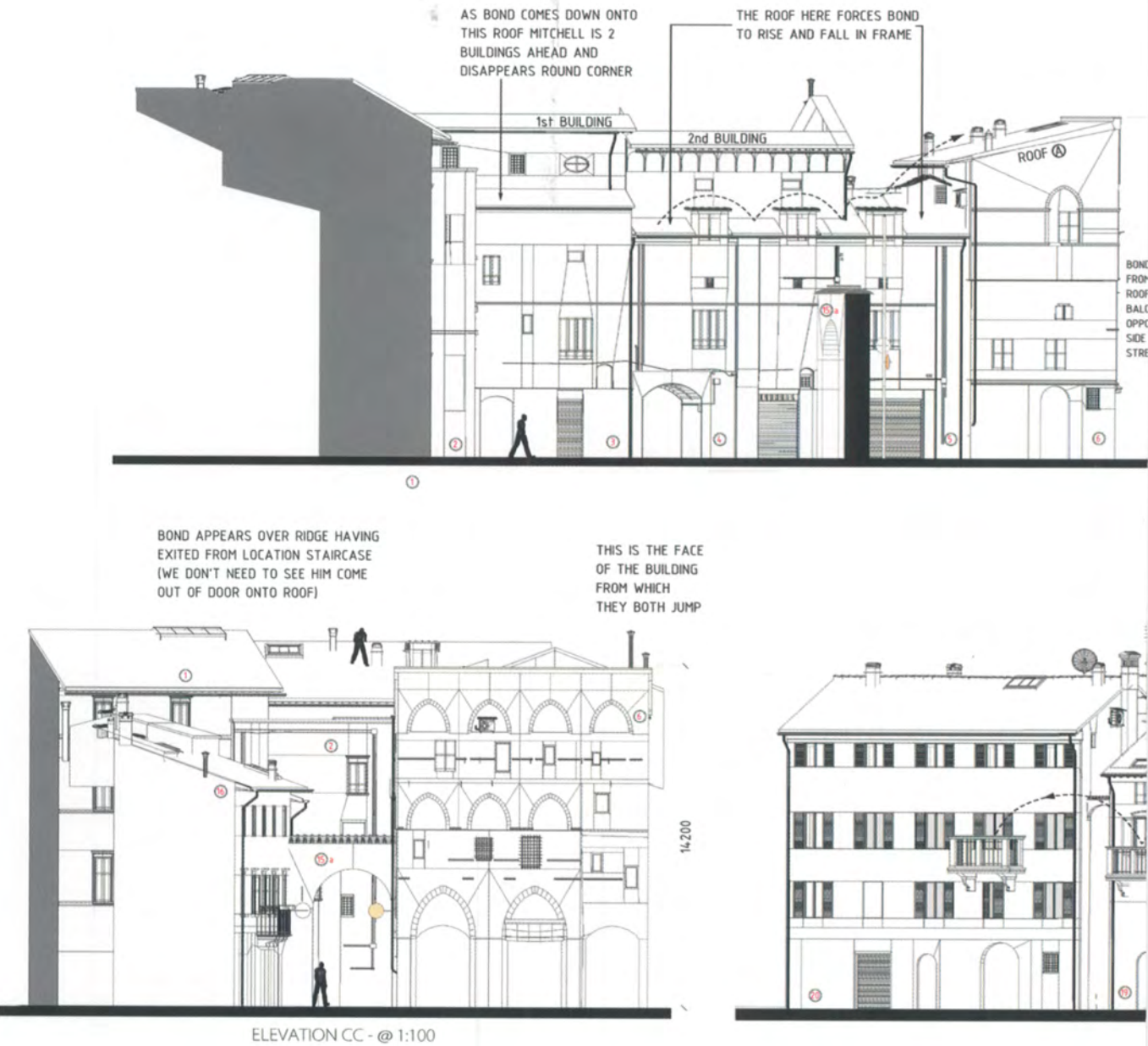


SIENA ROOFTOP CHASE SEQUENCE ↔  
MARK STALLION  
Digital Schematic

Reinforced and connecting rooftops were constructed on location in the ancient Italian city of Siena for the Bond and Mitchell chase sequence.

"BOND22"

SIENA, ROOFTOP CHASE SEQUENCE. GENERAL PLAN AND ELEVATION OF STREET  
SCALE: 1:200 & 1:100 - UNITS: MM



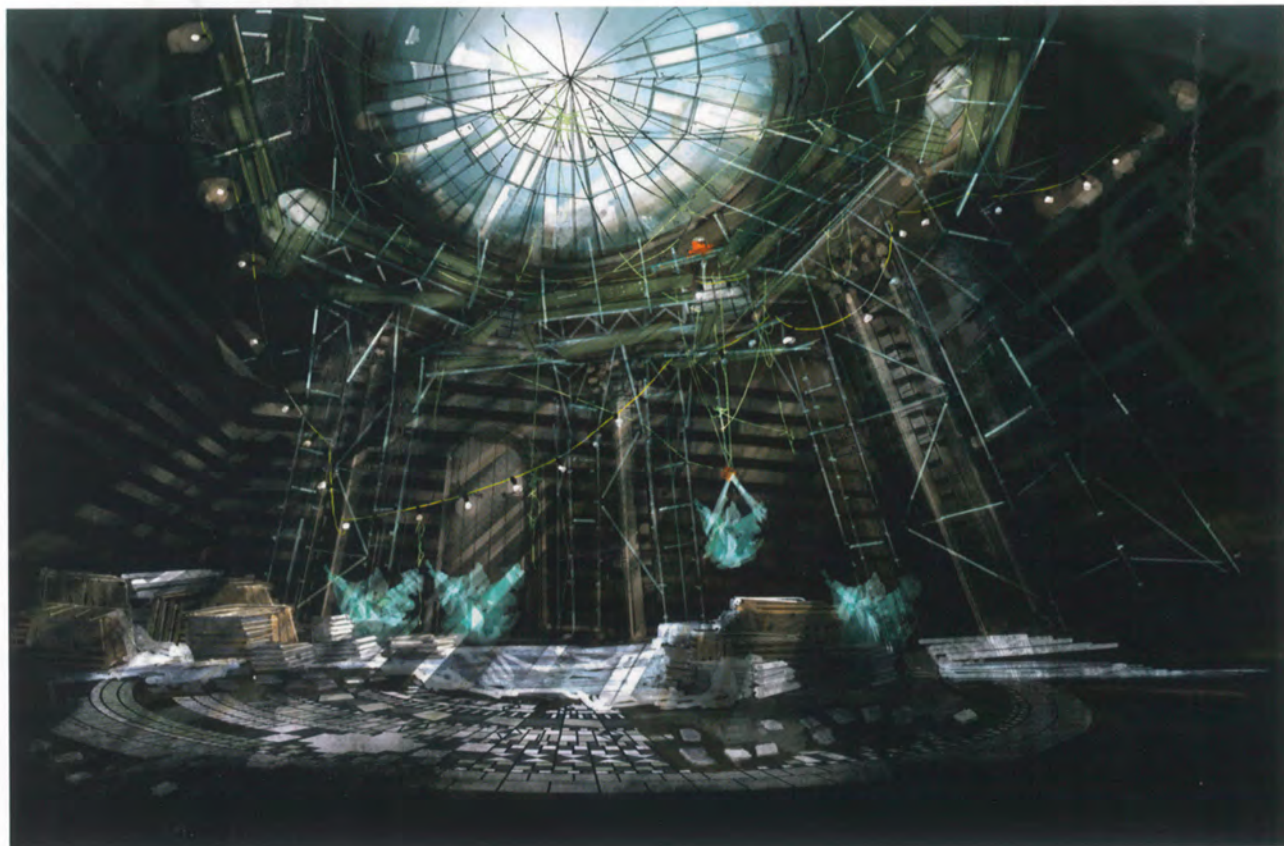






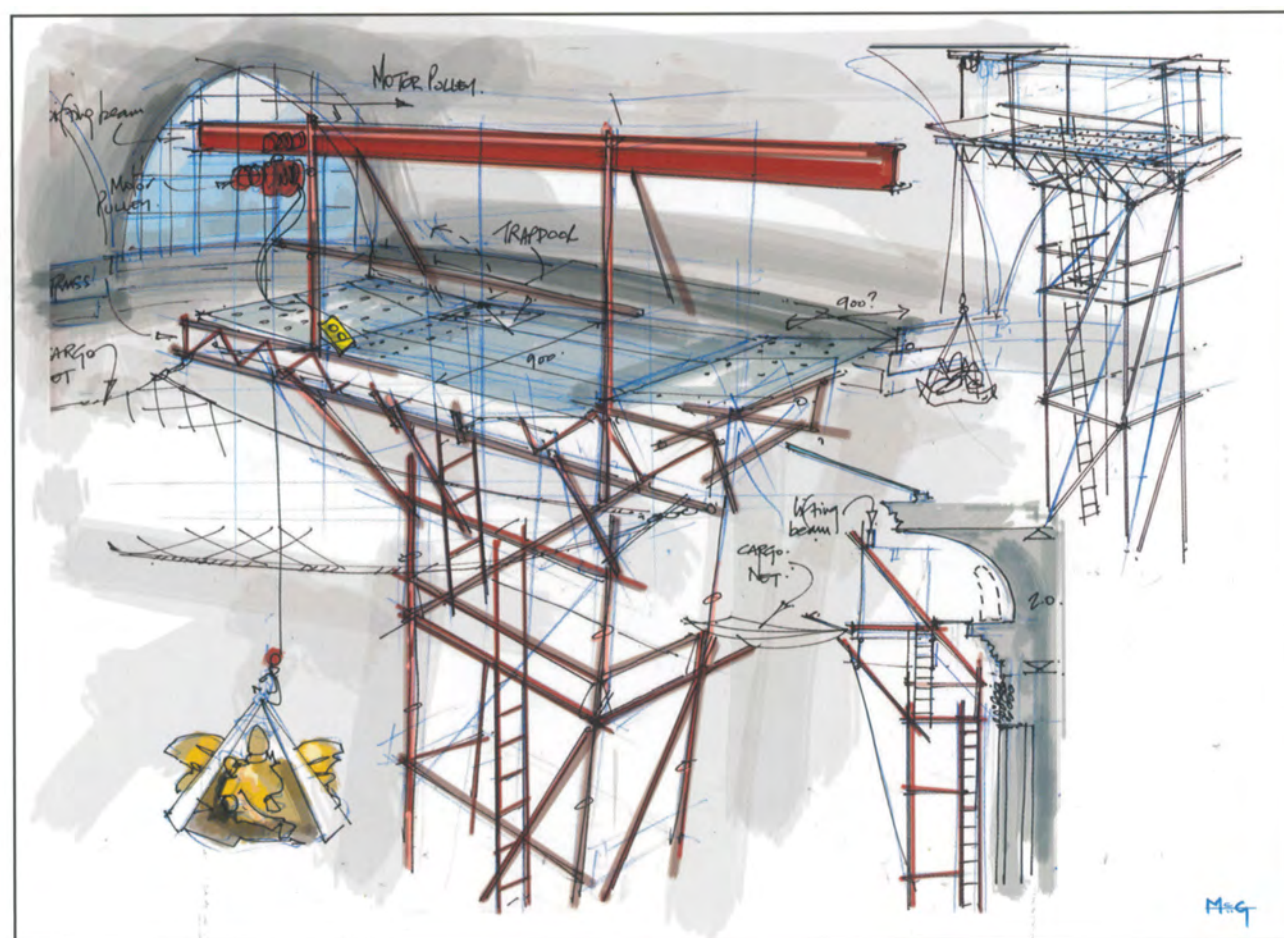






# INTERIOR SIENA GALLERY

PAUL MCGILL  
Digital illustration



# INTERIOR SIENA GALLERY

PAUL MCGILL  
Digital concept

The rooftop chase in Siena culminates with Bond and Mitchell crashing through the glass skylight of an art gallery that is under reconstruction. Their confrontation continues amongst scaffolding platforms and ropes.

# INTERIOR SIENA GALLERY PLAN

PAUL MCGILL  
Digital illustration

To build a set for this stunt sequence required meticulous planning and collaboration with Stunt Coordinator Gary Powell.





BOND 23 OPENING SCENE | ROSEWATNE, 2011

# SKYFALL

007

(2012)

*I believe that the story always comes first.*  
Dennis Gassner, Production Designer

The 23rd Bond film, *Skyfall*, coincided with the 50th Anniversary of what has become the longest-running film franchise in history. Academy Award®-winner Sam Mendes was introduced to the press as the director exactly 50 years to the day Broccoli and Saltzman announced that Sean Connery had been chosen to play Bond for the first time in *Dr. No*.

Production designer Dennis Gassner





returned for his second Bond film, his third collaboration with Sam Mendes, and his seventh collaboration with director of photography Roger Deakins. Most of the art department team on *Quantum of Solace* return for a second Bond experience. Chris Lowe as Supervising Art Director oversaw the 31 different sets constructed on eight sound stages at Pinewood Studios, including the interior of the M16 underground bunker, the interior of the Floating Dragon Casino and the interior of the lair in the Dead City where the villain Silva resides. The paddock

tank doubled as the exterior of the Floating Dragon Casino.

*Skyfall* generated more than \$1 billion in ticket sales worldwide. It won a BAFTA for Best British film of the Year and Best Film Music. It was the third Bond film to win an Academy Award (for Best Original Song and Best Sound Editing). Bond's 50th anniversary was recognized and celebrated in style.

#### INTERIOR RONSON CORRIDOR

CHRIS ROSEWARNE  
Digital Illustration

This environment conveys a mood for the interior dressing and lighting Bond wears a suit in the final film version of this scene.





✦ INT. MI6 UNDERGROUND BUNKER ENVIRONMENT

CHRIS ROSEWARNE

Digital Illustration

It took nine weeks and 250 crew members to build the underground MI6 Headquarters on the 007 stage.





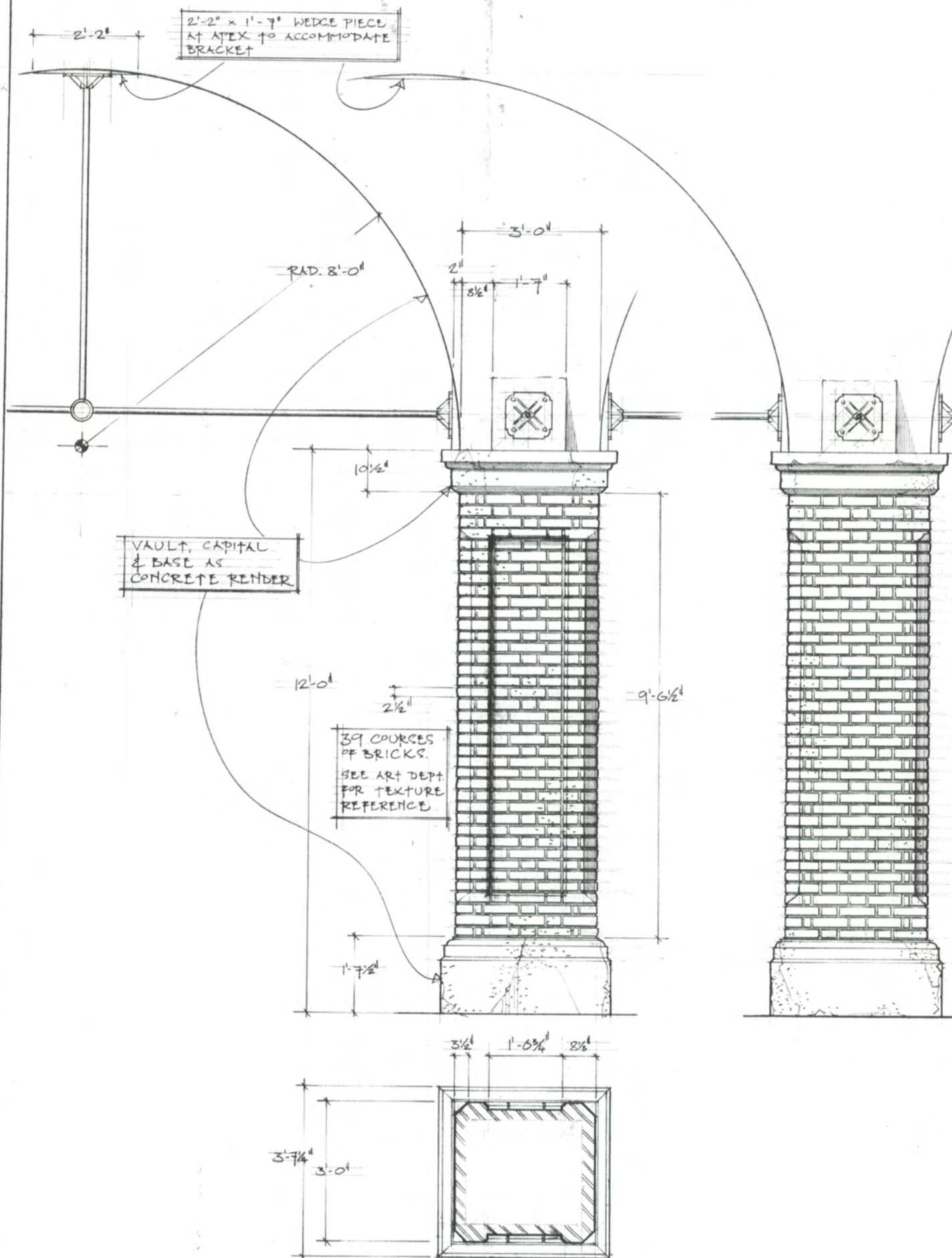
BOND 23. M16 BUNKER: ROSEWATERS.COM



# SKYFALL

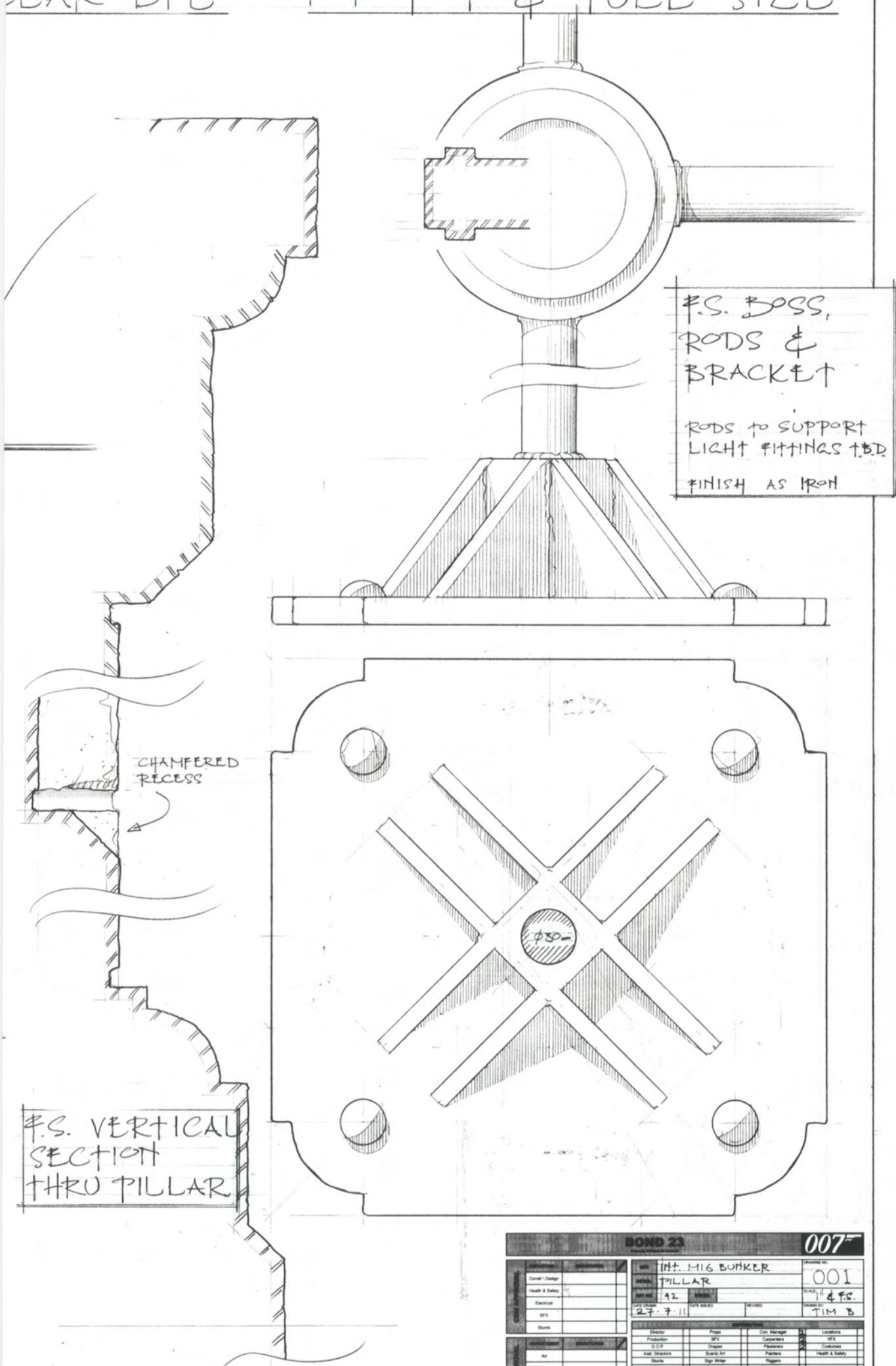
## INT. M16 BUNKER

P





LAR DTL 1" to FOOT & FULL SIZE



BOND 23		007	
Project: INT. MIG BUNKER		Drawing No: 001	
Title: PILLAR		Scale: 1/4" = 1'-0"	
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Check by: [ ]		Reviewed by: [ ]	
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#### INTERIOR MIG BUNKER PILLAR DETAIL

TIM BROWNING

Technical Drawing 001

From *Dr. No* through to *Die Another Day*, the draftsmen's technical drawings were drawn by hand in pencil on large-format trace paper from which blueprints were then produced. They included plans, elevations, and every detail necessary for constructing a set. The art department kept a handwritten log known as the "Drawing Bible" that listed every drawing created in numerical order, as well as the date, and who drew it. From *Casino Royale* forward, this process went digital for the most part and the "blueprint" process became a thing of the past.





#### SHANGHAI BANK ATRIUM

CHRIS ROSEWARNE

Digital Illustration

This concept shows an interior based on a location in Shanghai. The crew never shot there—it was instead recreated on the 007 Stage at Pinewood Studios.



#### 0081 (0036) INTERIOR SHANGHAI OFFICE TOWER

KIM FREDERIKSEN

Digital Illustration

The Shanghai location was chosen for its landscape of LED screens and neon lights. Gassner wanted Bond in an abstract environment that reflected his state of mind.





✦ 0082 ENV. INT. BUILD ACROSS THE WAY

KIM FREDERIKSEN

Digital Illustration

Patrice's target views a Modigliani painting.



✦ 0081 INTERIOR SHANGHAI OFFICE TOWER, VERSION 1, FRAME 2

KIM FREDERIKSEN

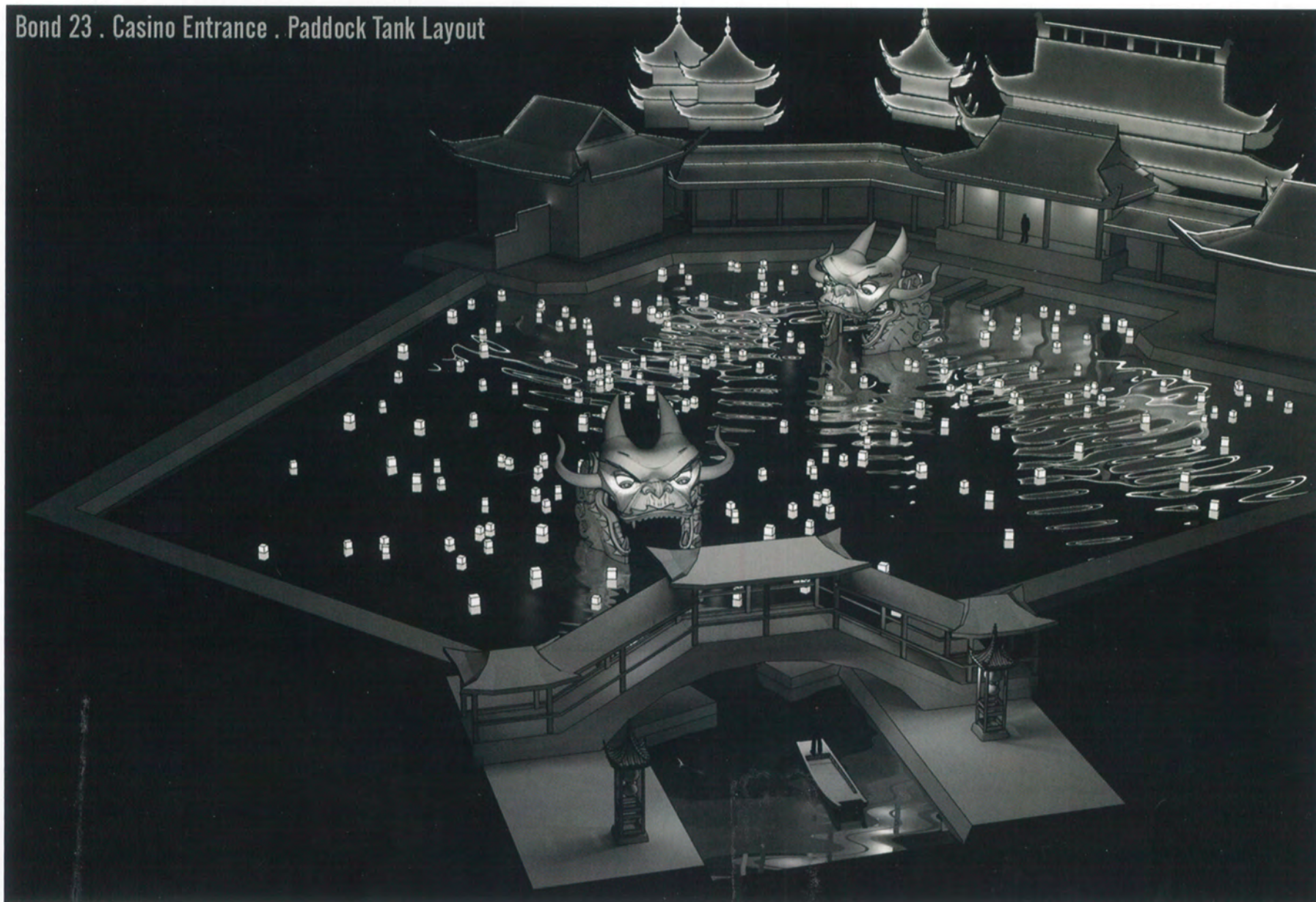
Digital Illustration

The Shanghai office complex set was built on the 007 stage and included a working lift.





Bond 23 . Casino Entrance . Paddock Tank Layout





# RENDERING OF BOND'S ENTRANCE TO THE CASINO ↔

MARK HOLMES  
Digital Illustration

The design of the Floating Dragon Casino was inspired by a floating restaurant Dennis Gassner saw on a recce in Shanghai.

## ↔ DRAGON HEAD LANTERNS SKETCH

CHRIS BAKER  
Digital sketch

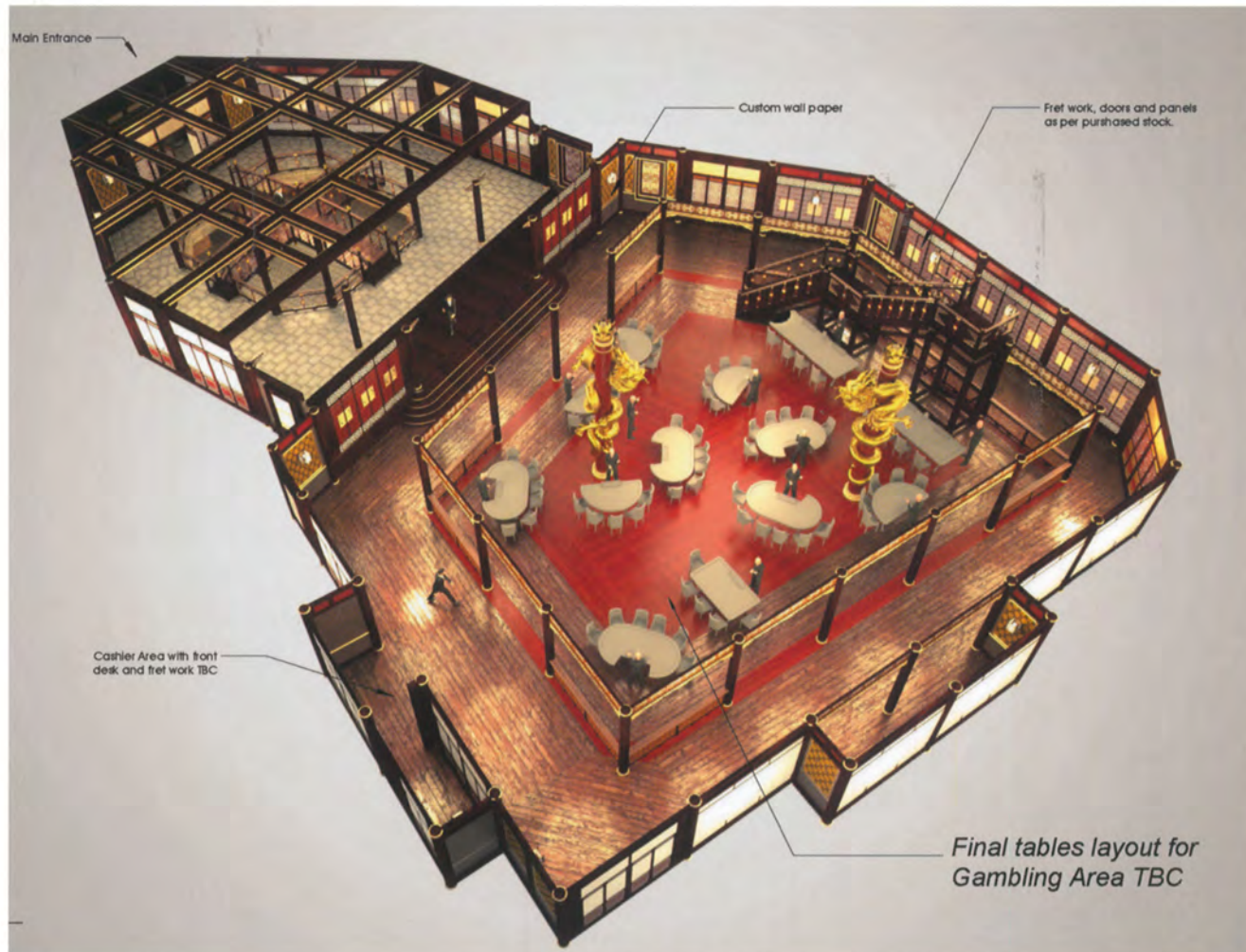
## ⚡ CASINO ENTRANCE PADDOCK TANK LAYOUT

MARK HOLMES  
Digital Schematic

The set was lit with 300 floating lanterns and two 30 ft-high dragon heads. Twelve artisans were flown in from China to create the authentic structures. They were made from wound steel cables covered by silk fabric and lit from within by 400 light bulbs.



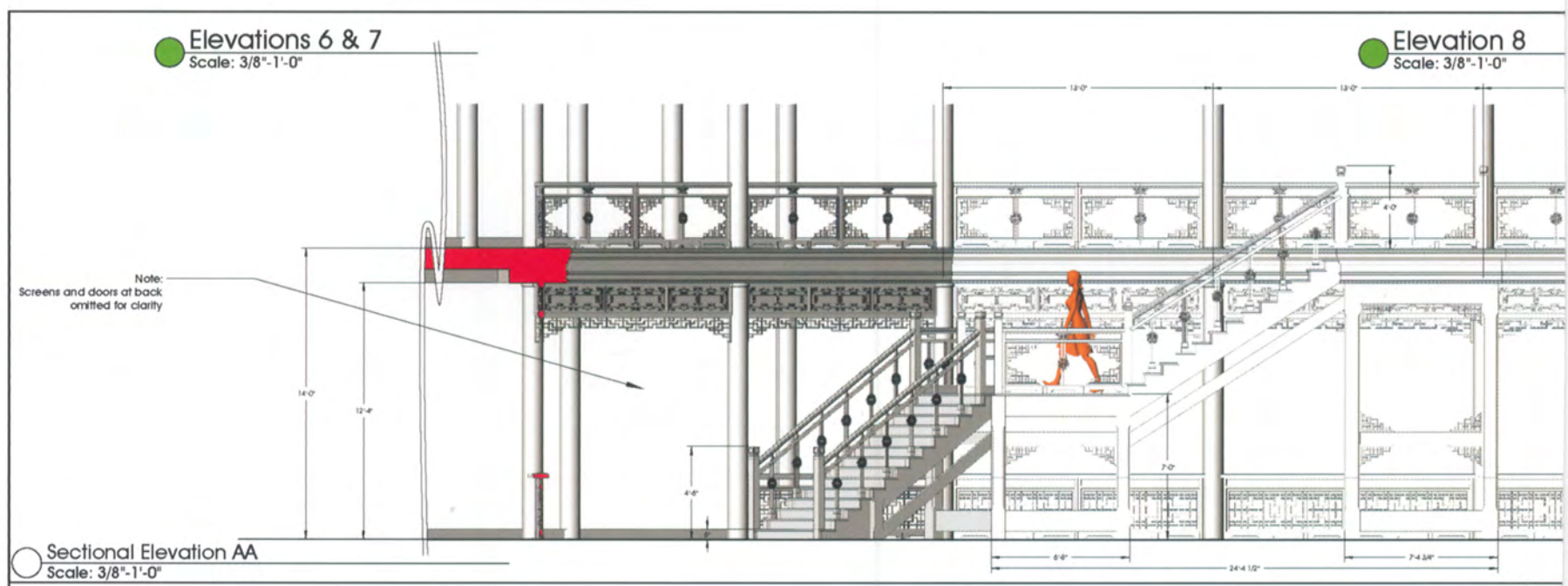




✦ A 3D RENDERING OF  
INTERIOR MAIN CASINO

GREGORY FANGEAUX  
Digital Illustration

The dramatic, red-and-gold color palette of the casino was an effective contrast with Severine's black evening dress and Bond's midnight-blue tuxedo. Included in this rendering is the Komodo dragon pit with an altogether different mood for the fight scene between Bond and Severine's bodyguards.



✦ ELEVATIONS AND PERSPECTIVE VIEW,  
GAMBLING AREA

GREGORY FANGEAUX  
Digital Schematic and Illustration













♦♦ EVE'S CASINO COSTUME CONCEPT

WARREN HOLDER

Watercolor and pen on paper

Award-winning Costume Designer Jany Temime chose the acidic yellow version of Eve's casino gown to emphasize the flirtatious frisson in the dialogue between her and Bond. This concept differs from the final version of the costume seen on screen.



♦ SEVERINE'S CASINO COSTUME CONCEPT

WARREN HOLDER

Watercolor and pen on paper

The crystal tattoo motif embellishing this dress, designed by Jany Temime, conveys the mysterious character of Severine, as well as the Oriental milieu of the Shanghai casino in which she encounters Bond.





✦ EXT. DEAD CITY COURTYARD G

JASON KNOX-JOHNSTON  
Digital Illustration

The Dead City is based on a Japanese city on Hashima Island known for its underground coal mines. When the mines closed in 1974 the city was abandoned and today it is a decaying ruin.

EXT. DEAD CITY COURTYARD ⇨

JASON KNOX-JOHNSTON  
Digital Illustration

The exterior of the Dead City Courtyard was an extensive set on the back lot of Pinewood Studios.







↔ EXT. DEAD CITY COURTYARD

TIM BROWNING  
Digital Illustration









**007**  
0051\_INT\_MM\_ISOLATION CHAMBER  
KIM FREDERIKSEN 2011

✦ ISOLATION CHAMBER

KIM FREDERIKSEN

Digital Illustration

The height of Gassner's glass isolation chamber dwarfs the captive Silva, who resembles a specimen in an hexagonal bell jar.





**GATES OF SKYFALL LODGE**

KIM FREDERIKSEN

Digital Illustrations

Different versions of the Skyfall Lodge gates were produced. The chosen concept included the stag.







**EXT. SKYFALL LODGE ➡**

KIM FREDRIKSEN  
Digital Illustration

Art Director Dean Clegg oversaw the construction of the full-size façade of Skyfall Lodge at Hankley Common and the 1/3-scale version was built under the supervision of art director Mark Harris at Longcross Studios.



**◆ INT. SKYFALL LODGE GREAT HALL**

TIM BROWNING  
Digital Illustration

The interior represents Bond's abandoned, secret past life.

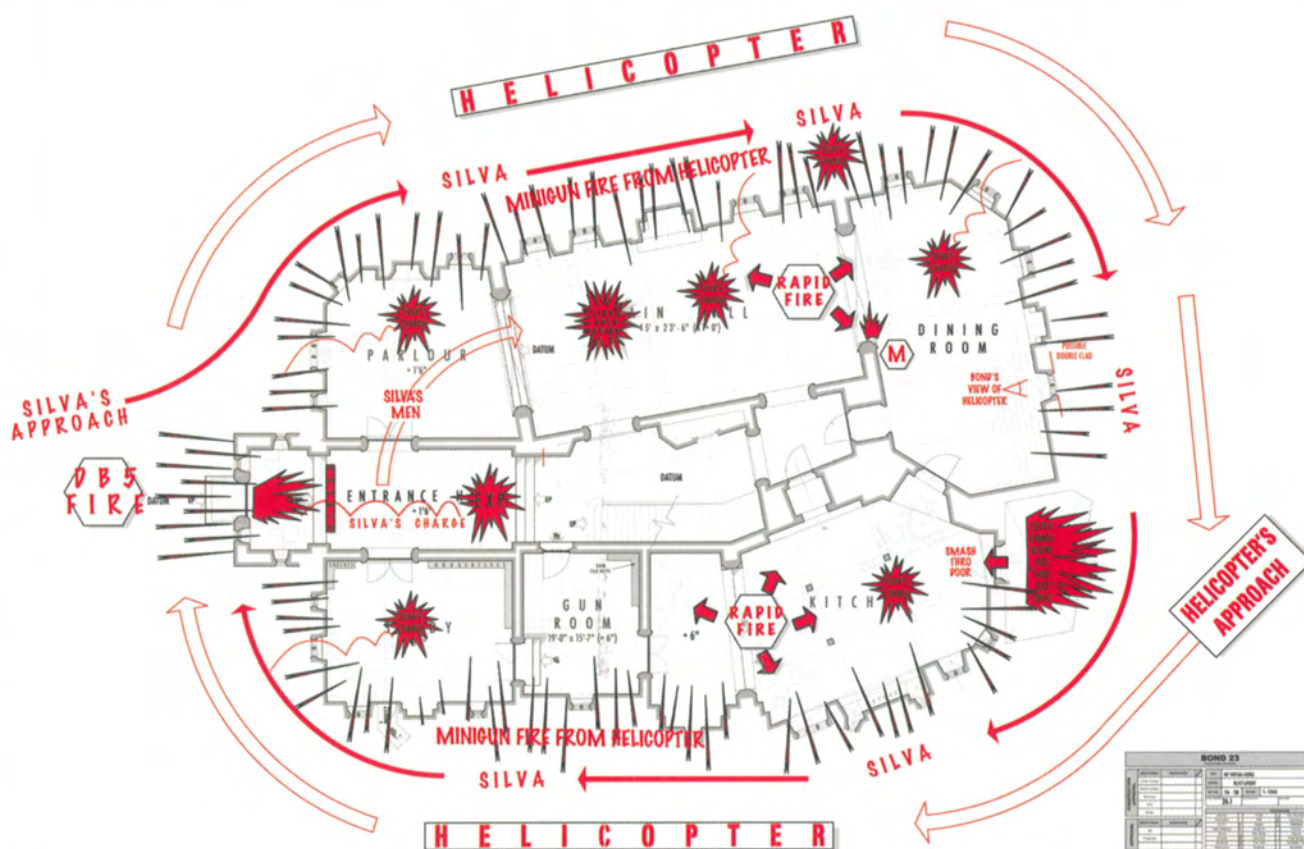




007™  
©115, EXT. SKYFALL - LODGE  
KIM FREDRIKSEN 2011

# S K Y F A L L - I N T S K Y F A L L L O D G E C O M P O S I T E

BLAST LAYOUT 1/4"= 1'-0" - PINEWOOD S-STAGE - DWG 538

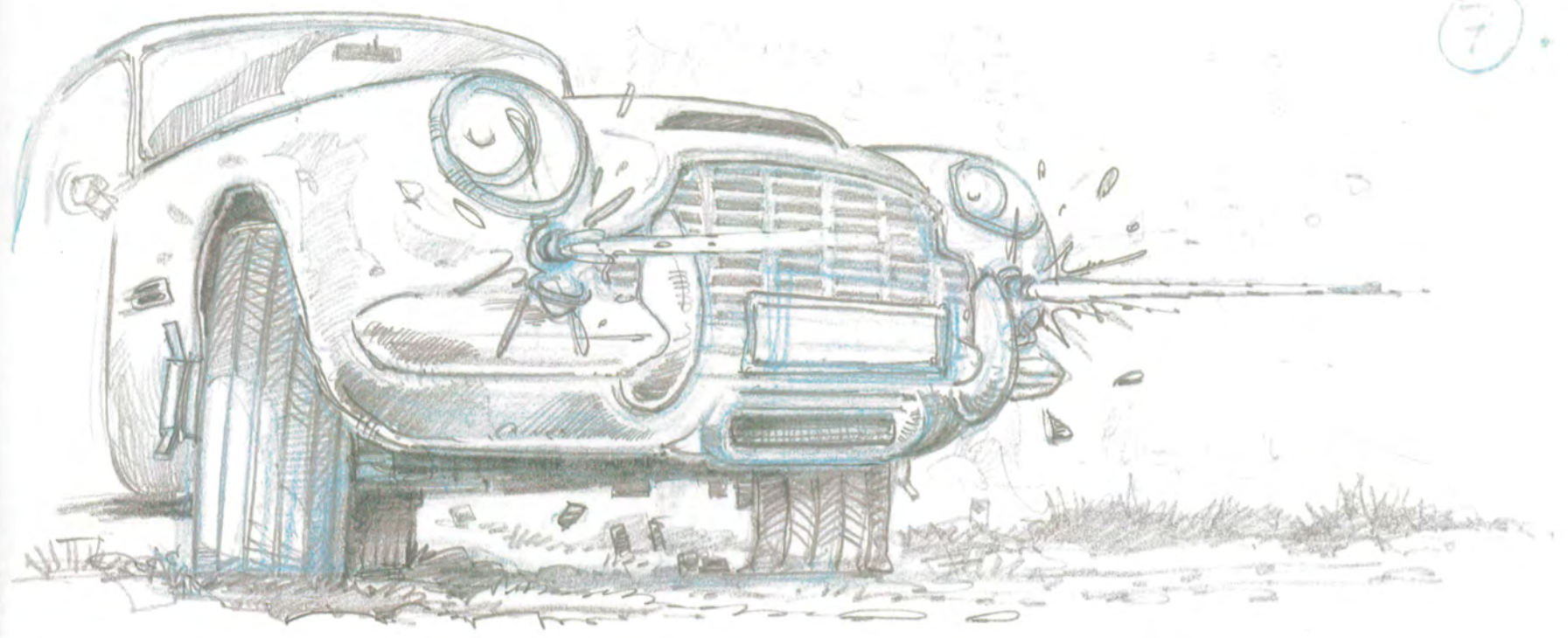


## ♦♦ ATTACK ON SKYFALL LODGE

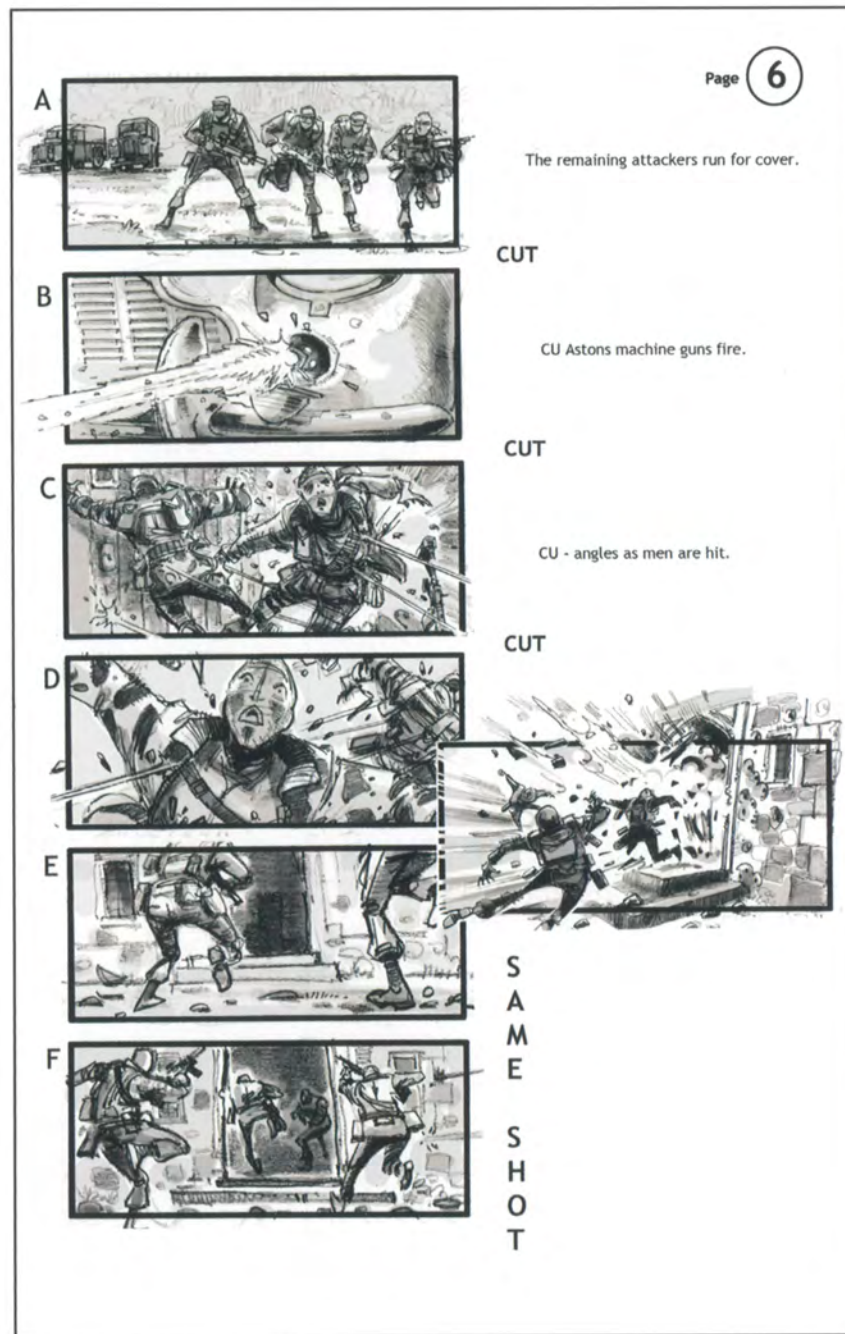
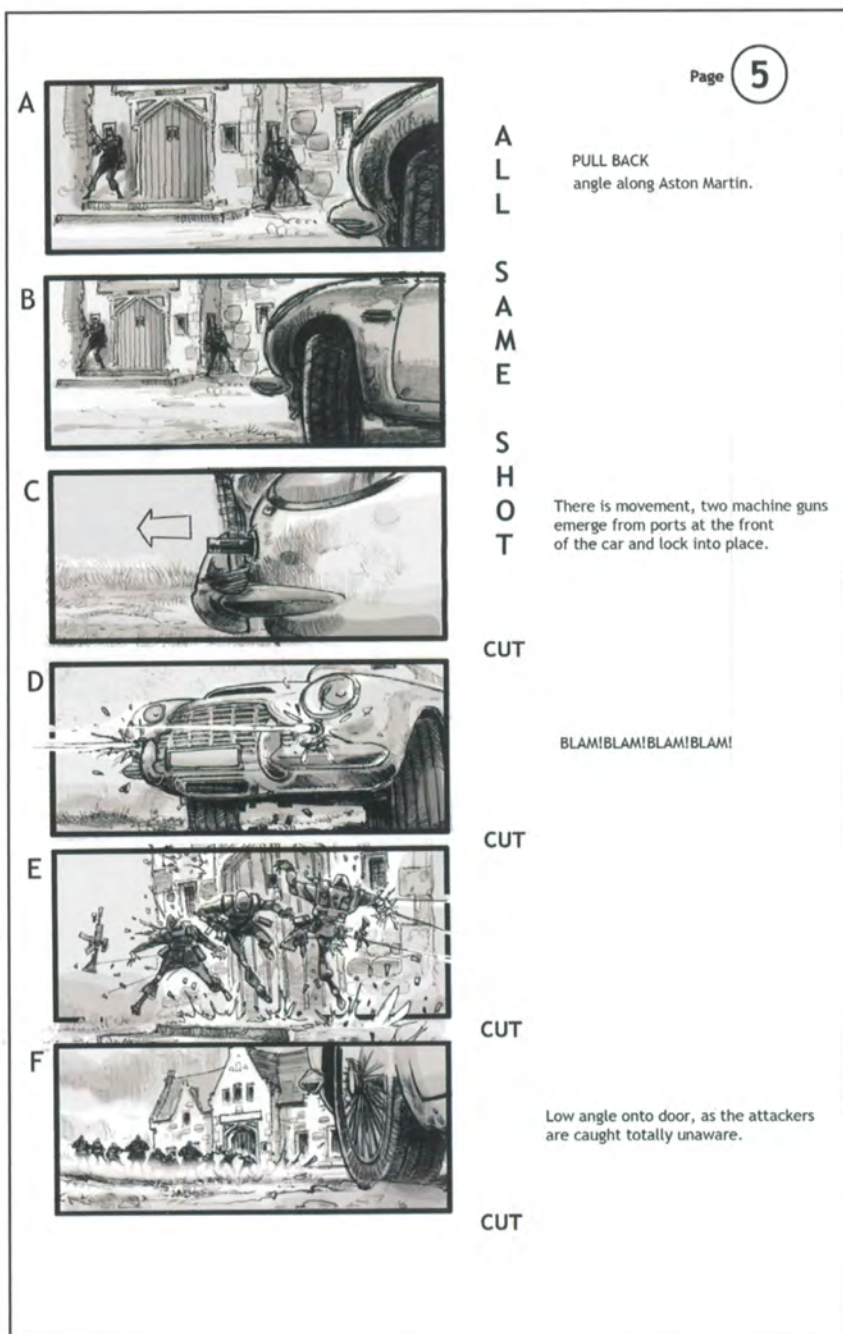
DEAN CLEGG  
Digital Schematic

This schematic outlines the action of the attack on Skyfall Lodge and was created in collaboration with Oscar®-winning Special Effects Coordinator Chris Corbould.









♣ SKYFALL LODGE ATTACK SEQUENCE STORYBOARD FINAL

JIM CORNISH

Scanned photocopies

♣ SKYFALL LODGE ATTACK SEQUENCE STORYBOARD

JIM CORNISH

Colored pencil on paper







#### ◀ THE DESTRUCTION OF THE ASTON MARTIN DB5

KIM FREDERIKSEN  
Digital Illustration

The script required Bond's iconic Aston Martin DB5 to be riddled with gunfire and subsequently obliterated by Silva and his henchmen. To avoid harming EON's archive Aston Martin DB5, Art Director Mark Harris provided 3D digital plans for miniature models to be made and Miniature Supervisor Steve Begg oversaw their creation.

#### ▶ AFTER THE DESTRUCTION OF THE ASTON MARTIN DB5

KIM FREDERIKSEN  
Digital Illustration

Employing the latest 3D-printing technologies meant that the old method of making models from molds was unnecessary. Unlike traditional methods, 3D printing provided exact copies of the full-size car. Several parts were chrome plated, including the wing mirrors and fenders, helping to add authenticity and quality—only to be blown up during filming.







# SPECTRE

007<sup>™</sup>

(2015)

*"Sam and I started out with the words hot and cold, looking for extreme and new territory in the world."*

Dennis Gassner, Production Designer

On 4 December 2014, on the Albert R. Broccoli 007 Stage at Pinewood Studios, producers Michael G. Wilson and Barbara Broccoli released the title of the 24th Bond adventure *SPECTRE*.

Gassner's art department team had been working months before preparing concepts, models, and technical drawings for sets and locations. His studio office wall was a mosaic of images, reflecting one of the film's themes—hot and cold. The production was based



## ♦♦DAY OF THE DEAD PARADE

GREGORY FANGEAUX  
Digital Concept

Production Designer Dennis Gassner diverted from modern Day of the Dead costumes and created his own stylized look using a color palette of red, black, and white. The costume and makeup departments collaborated to complement his concept.

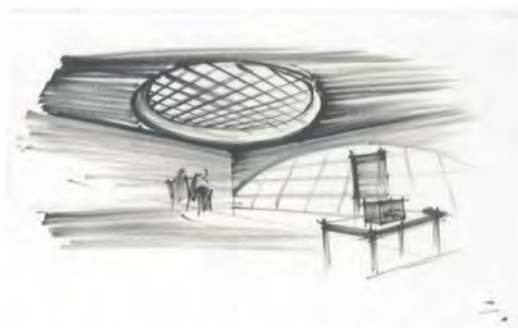


at Pinewood Studios and shot on location in London, Mexico City, Rome, Tangier, and Erfoud, with Bond returning to the snow once again, this time in Sölden, along with other Austrian locations, Obertilliach and Lake Altaussee.

The film opens with a spectacular, action-packed sequence centered on Mexico City's Day of the Dead celebration. Rather than film the actual festival, which takes place in November, the production created their own version, taking over Zocalo Square in March with over 1,500 extras.



# THE PRODUCTION DESIGNERS



## SIR KEN ADAM (b.1921)

Born in Berlin, at the age of 13, Klaus Hugo Adam left Nazi Germany for London, England. He attended St. Paul's School, London, and the Bartlett School of Architecture, University College London. His studies were interrupted when World War II broke out. Adam enlisted and served as an RAF fighter pilot, the first German to do so.

His association with Bond producer Albert R. "Cubby" Broccoli began in 1959 as Art Director for Warwick Film Productions and then as Production Designer on *The Trials of Oscar Wilde* (1960).

Adam was Production Designer on *Dr. No* (1962), *Goldfinger* (1964), *Thunderball* (1965), *You Only Live Twice* (1967), *Diamonds Are Forever* (1971), *The Spy Who Loved Me* (1977), and *Moonraker* (1979). Other major films include *Dr. Strangelove* (1964), *The Ipcress File* (1965), *Chitty Chitty Bang Bang* (1968), *Barry Lyndon* (1975), *Addams Family Values* (1993), and *The Madness of King George* (1994). He won Academy Awards® for his work on *Barry Lyndon* and *The Madness of King George* and has been nominated on three other occasions, including for *The Spy Who Loved Me*. In addition, his work has been exhibited all over the world. Ken Adam was awarded an OBE in 1996 and knighted in 2003.



## SYD CAIN (1918–2011)

Born in Grantham, Lincolnshire, Sydney B. Cain attended Polytechnic School of Art, London, and then joined the Southern Electricity Company as a mains record draftsman. During World War II, he served as a flying instructor in the RAF.

After the war, Cain embarked on a career in film, initially as a draftsman. He got his first break as an Assistant Art Director on *Cockleshell Heroes* (1955), produced by Albert R. "Cubby" Broccoli and Irving Allen's Warwick Film Productions.

Cain worked as Art Director on *Dr. No* (1962) and *From Russia With Love* (1963), as Production Designer for *On Her Majesty's Secret Service* (1969), and as Art Director for *Live And Let Die* (1973).

Before his first Bond film, Cain was Art Director on Carol Reed's *Our Man In Havana* (1959) and Stanley Kubrick's *Lolita* (1962). Other key films include: *Fahrenheit 451* (1966) and Alfred Hitchcock's *Frenzy* (1972).



## PETER MURTON (1923–2009)

Born in London, Peter Murton began his career in film as a draftsman on *Love Story* (1944) at Gainsborough Studios.

Having worked with Production Designer Ken Adam on *Dr. Strangelove* (1964), Murton joined the Bond production team as Art Director on *Goldfinger* (1964). It was on this film that Murton introduced Peter Lamont to the world of Bond, hiring him as a draftsman. They both continued on the next Bond film, *Thunderball* (1965). Murton returned as Production Designer for *The Man With The Golden Gun* (1974).

Murton worked with Bond producer Harry Saltzman on two of the Harry Palmer films, *The Ipcress File* (1964) and *Funeral In Berlin* (1966). Other major films include: *The Eagle Has Landed* (1976), *Death On The Nile* (1978), *Superman II* (1980), and *Superman III* (1983).



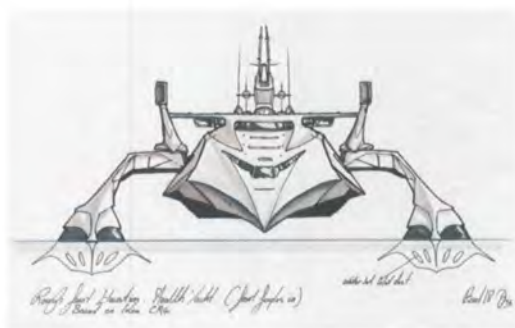


## PETER LAMONT (b.1929)

London-born Production Designer Peter Lamont's first James Bond film was *Goldfinger* (1964), followed by seventeen more. He was elevated to Production Designer for *For Your Eyes Only* (1981) and he continued in this role on every Bond film through to *Casino Royale* (2006), with the exception of *Tomorrow Never Dies* (1997). At that time he was Production Designer for *Titanic* (1997), for which he won an Oscar®.

Lamont has also received Oscar® nominations for Best Art Direction for *The Spy Who Loved Me* (1977), *Fiddler On The Roof* (1971), and *Aliens* (1986), for which he also received a BAFTA nomination. Other film credits include: *Sleuth* (1972), *The Dove* (1974), *The Seven-Per-Cent-Solution* (1976), *True Lies* (1994), and *Wing Commander* (1999).

Lamont is the only member of the Bond production team to have worked with all six James Bond actors.



## ALLAN CAMERON (b.1944)

Originally from Oxford, Cameron graduated from the Royal College of Art in London. In addition to serving as Production Designer on *Tomorrow Never Dies* (1997), Allan Cameron has designed over 200 programs and films, as well as theater productions. His feature-film work includes: *Highlander* (1986), *The Fourth Protocol* (1987), *Air America* (1990), *Far And Away* (1992), *Swing Kids* (1993), *The Jungle Book* (1994), *Showgirls* (1995), *Starship Troopers* (1997), *The Mummy* (1999), and *The Da Vinci Code* (2006).



## DENNIS GASSNER (b.1948)

Academy Award®-winning production designer Dennis Gassner is a Canadian who grew up in Portland, Oregon. Gassner was a highly talented linebacker at college who refused an offer to try-out for the LA Rams in favor of continuing his studies in architecture and graphic design. David Lean's *Lawrence Of Arabia* (1962) inspired him to become a Production Designer.

Beginning as a Production Assistant on *Apocalypse Now* (1979), Gassner worked closely with Francis Ford Coppola and Production Designer Dean Tavoularis at Zoetrope Studios for five years.

In 1991, Gassner won the Oscar® for Best Production Design on *Bugsy* and was nominated the same year for his work on the Coen brothers' *Barton Fink*. He also won BAFTA awards for Sam Mendes' *Road To Perdition* (2002) and Peter Weir's *The Truman Show* (1998) and was BAFTA nominated for Production Design on Tim Burton's *Big Fish* (2003). His work on *The Golden Compass* (2007) and, more recently, the musical *Into The Woods* (2014) earned him Oscar® nominations. Gassner has worked on three Bond films to date: *Quantum Of Solace* (2008), *Skyfall* (2012) and now *SPECTRE* (2015).





Penguin  
Random  
House

SENIOR EDITOR: Alastair Dougall

EDITOR: Anant Sagar

SENIOR DESIGNER: Anna Formanek

DESIGNER: Dimple Vohra

SENIOR PRE-PRODUCTION PRODUCER: Marc Staples

SENIOR PRODUCER: Alex Bell

MANAGING EDITORS: Sadie Smith, Chitra Subramanyam

MANAGING ART EDITORS: Neha Ahuja, Ron Stobbsart

DTP DESIGNERS: Umesh Singh Rawat, Rajdeep Singh

DTP MANAGER: Sunil Sharma

ART DIRECTOR: Lisa Lanzarini

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- Quotes primarily sourced from interviews conducted for the *James Bond 007 Ultimate Edition* produced by MGM and EPK interviews conducted during production of the films.

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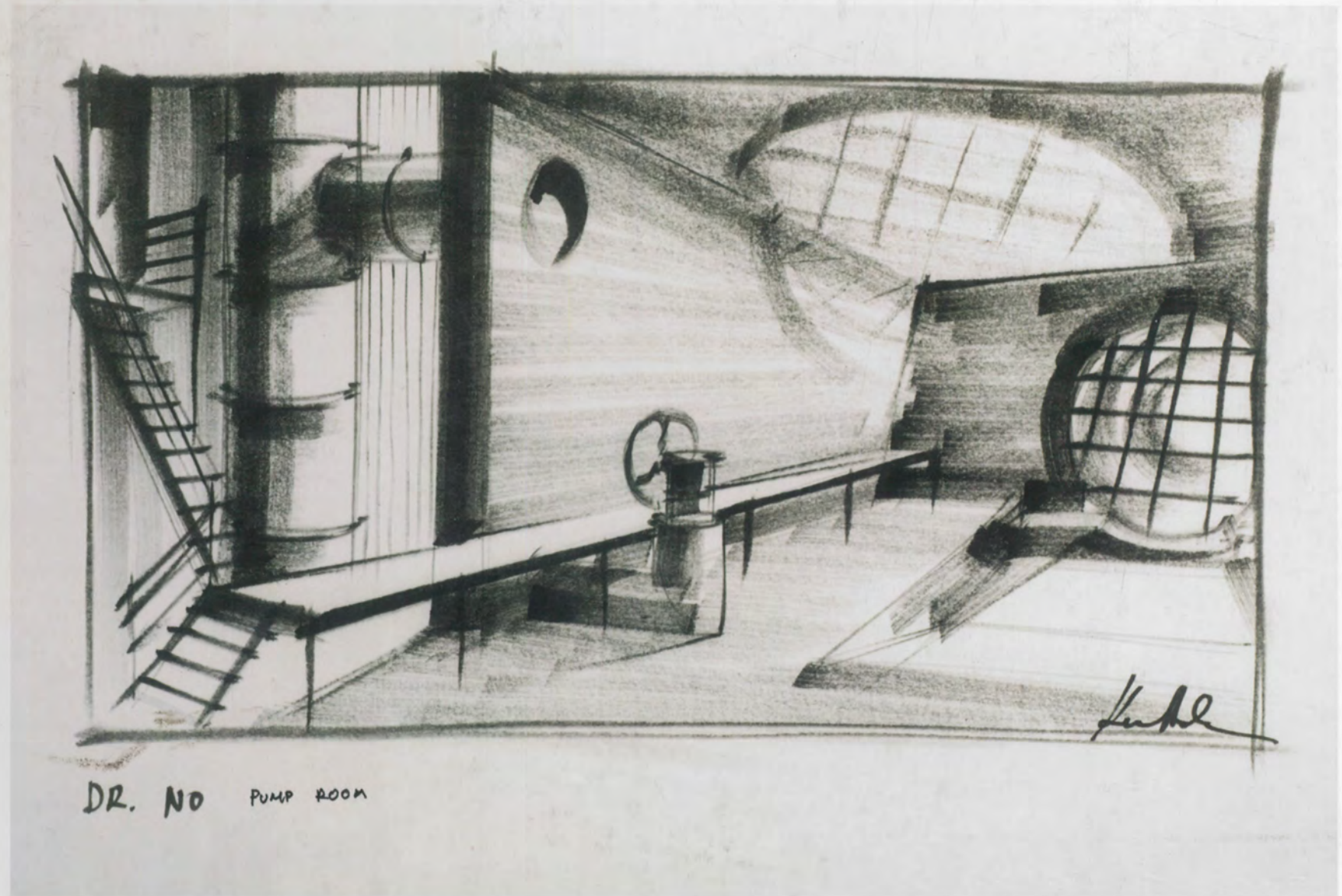
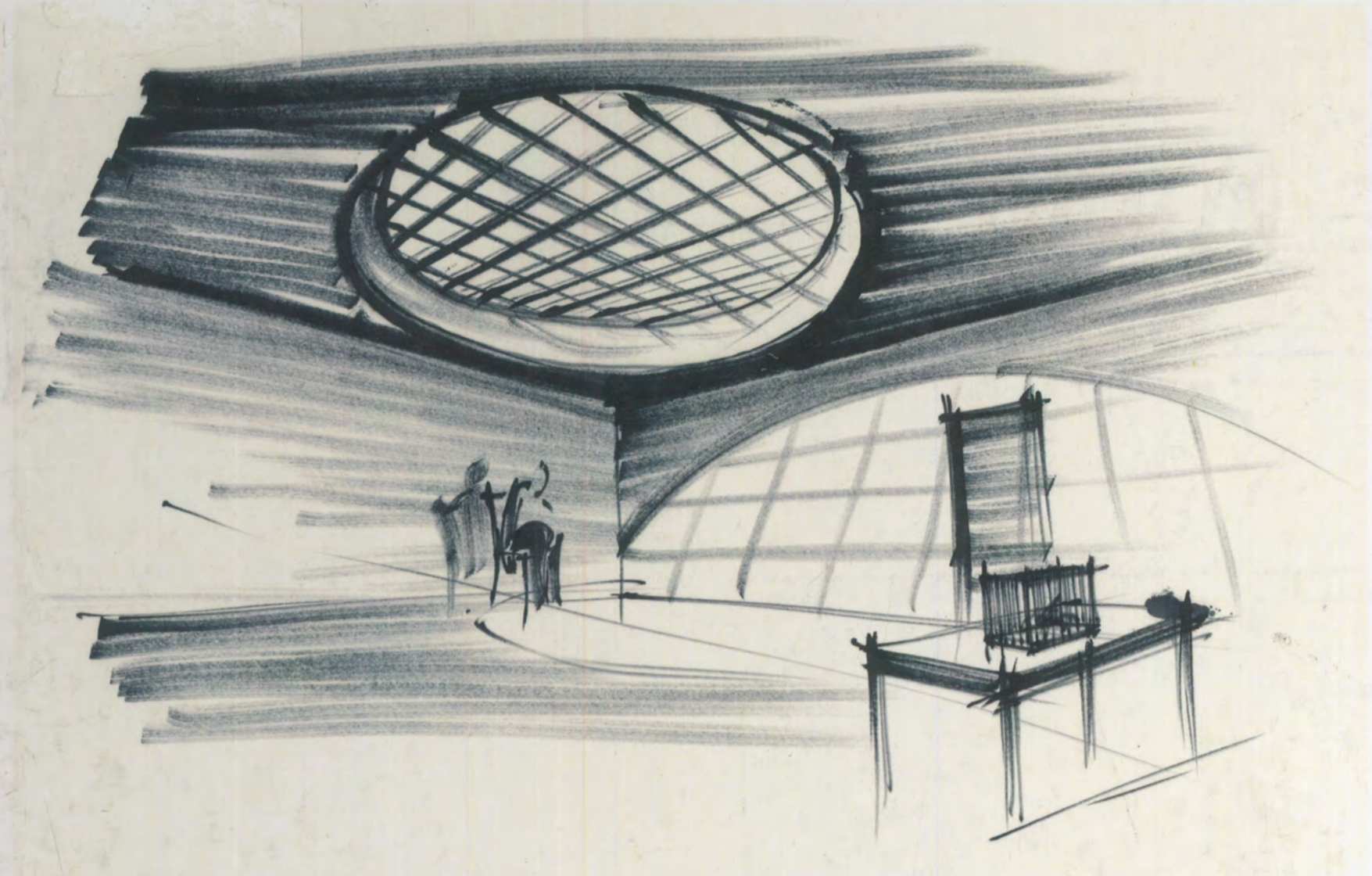




007

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THE ART OF THE  
JAMES BOND FILMS



DR. NO PUMP ROOM



Now....meet the most  
extraordinary gentleman  
spy in all fiction.....

**JAMES BOND**

Agent 007...



THE FIRST JAMES BOND FILM ADVENTURE!

IAN FLEMING'S

# Dr. No

**007**

THE DOUBLE "0" MEANS HE HAS  
A LICENSE TO KILL WHEN HE CHOOSES...WHERE  
HE CHOOSES...WHOM HE CHOOSES!

UNITED ARTISTS and COLUMBIA PICTURES present IAN FLEMING'S **Dr. No** starring **SEAN CONNERY** in the role of James Bond and **URSULA ANDRESS**, **JOSEPH WISEMAN**, **JACK LOND**, and **CHARITY**, **BENARD LEE**. Screenplay by **ROBERT ROY POOL**, **JOHN HARTMAN**, and **WILLIAM WINTER**. Directed by **TERENCE YOUNG**. Produced by **ROBERT GILBERT** and **ALBERT R. ROSS**. **TECHNICOLOR**® Released Nov. 1962 **UA** **UNITED ARTISTS**





# Meet James Bond,

secret agent **007**

**His new  
incredible  
women...**

**His new  
incredible  
enemies...**

**His new  
incredible  
adventures...**



HARRY SOLOMAN...ALBERT R. BROCCOL...  
IAN FLEMING'S

## FROM RUSSIA WITH LOVE

SEAN CONNERY AS JAMES BOND

RONALD MAXWELL...JOHANNA HAYWOOD...LENN BOST...JOHN BARRY

HARRY SOLOMAN...ALBERT R. BROCCOL...TREVANCE YOUNG

TECHNICOLOR

UNITED ARTISTS



# FROM RUSSIA WITH LOVE

**Film  
Review**  
James Cameron-Wilson & P. Merrick Speed



STARRING **SEAN CONNERY**  
AS **JAMES BOND 007**

DIRECTOR: **TERENCE YOUNG.**

PRODUCER: **HARRY SALTZMAN AND  
ALBERT R BROCCOLI.**

(UNITED ARTISTS)

RELEASED: **27 OCTOBER 1964.**

(TECHNICOLOR) 110 MINS.

SEAN CONNERY, DANIELA BIANCHI, PEDRO ARMENDARIZ, LOTTE LENYA, ROBERT SHAW, BERNARD LEE, ELAINE GAYSON, WALTER GOTTELL, FRANCIS DE WOLFF, GEORGE RASTELL, NADJA REGIN, LOIS MAXWELL, ALIZA GUR, MARTINE BESWICK, VLADIK SHEYBAL, LELLA HASAN, DEVLAN, FRED HADGERTY, NEVILLE JASON, PETER BAYLESS, MUSHET AUER, PETER BRAYHAM, DESMOND LLEWELYN, JAN WILLIAMS, PETER MADDEN.

When James Bond is dispatched to Istanbul to pick up a top-secret coding machine from the Russians, he falls for the considerable charms of Tatiana Romanova, a Soviet cipher clerk. Believing that she is working for her government, Tatiana is actually a pawn of SPECTRE, the international crime syndicate. If everything goes according to plan, she will lure the British agent to his death (in the words of Blofeld, 'a particularly unpleasant and humiliating one'). ... The second James Bond film, *From Russia With Love* bears little resemblance to the big-budget, fast-paced 007 escapades we are familiar with today. While there is the requisite complement of guns, gadgets, girls and gags, they are of a very moderate variety. The guns are largely of the hand-held variety (although some SPECTRE agents sport grenade-launching cannonry); the gadgets quaintly uncomplicated (a tape recorder hidden inside a box camera) and the gags elementary (after shooting down a helicopter, Bond quips, 'I'd say one of their aircraft is missing'). In spite of this, the film is replete with classic moments: the prolonged fight on a train between Bond and Red Grant (Robert Shaw with peroxide hair), the onslaught of the East German operative Rosa Klebb (with her venom-tipped boots) and the gypsy cat-fight between Martine Beswick and Aliza Gur. More importantly, the film is strong on story, suspense and throwaway humour. But it is Sean Connery as Bond, an object lesson in sang-froid, who makes the whole package so immensely watchable.



**JAMES BOND IS BACK IN ACTION!**



**EVERYTHING HE TOUCHES**



**URNS TO EXCITEMENT!**

ALBERT R. BROCCOLI  
and HARRY SALTZMAN  
present



**SEAN CONNERY**

as AGENT **007**

in  
**IAN FLEMING'S**

**"GOLDFINGER"**

**TECHNICOLOR**

starring **GERT FROBE** as **GOLDFINGER** **HONOR BLACKMAN** as **PUSSY GALORE**

also starring  
**SHIRLEY EATON**

screenplay by  
**RICHARD MAIBAUM and PAUL DEHN**

produced by  
**HARRY SALTZMAN and ALBERT R. BROCCOLI**

directed by  
**GUY HAMILTON**

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# LOOK UP!



# LOOK DOWN!



# LOOK OUT!

HERE  
COMES  
THE  
BIGGEST  
BOND  
OF ALL!



ALBERT R. BROCCOLI and HARRY SALTZMAN present

## SEAN CONNERY

# "THUNDERBALL"

by IAN FLEMING'S

CLAUDINE AUGER · ADOLFO CELI  
LUCIANA PALUZZI

Produced by KEVIN McCLODY Directed by TERENCE YOUNG Screenplay by RICHARD MAIBAUM and JOHN HOPKINS

Based on an original story by KEVIN McCLODY, JACK WHITTINGHAM and IAN FLEMING PANAVISION® TECHNICOLOR® Released thru UNITED ARTISTS



**JAMES BOND 007  
CASINO ROYALE**

1. **ADMINISTRATIVE**  
 2. **TECHNICAL**  
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Revised per comments in response to (a) (5) DOD/DOJ. Revised per above. Revised, 888 version. 140 added. Revised comments, 888 version.

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# SEAN CONNERY IS JAMES BOND



by IAN FLEMING

## "YOU ONLY LIVE TWICE"

*...and "TWICE" is the only way to live!*



—ALBERT R. BROOKS & HARRY GOLDMAN—LEWIS MILES—FRANK O'NEILL  
—ALBERT R. BROOKS & HARRY GOLDMAN—JOHN WICK—FETTERMAN PRODUCTIONS  
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IAN FLEMING'S

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Produced by ALBERT R. BROCCOLI and HARRY SALTZMAN • Directed by LEWIS GILBERT • Screenplay by ROALD DAHL  
Produced by ALBERT R. BROCCOLI and HARRY SALTZMAN • Music by JOHN BARRY • Production designed by KEN ADAM **PANAVISION**  
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**FAR UP! FAR OUT!**  
**FAR MORE!**  
**James Bond**  
**007**  
**is back!**



GEORGE LAZENBY DIANA RIGG TELLY SAVALLAS

JOHN C. MILLER / JAMES BOND

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ALBERT R. BROCCOLI and HARRY SALTZMAN  
present

**JAMES BOND 007**  
in IAN FLEMING'S  
**"ON HER MAJESTY'S  
SECRET SERVICE"**



starring **GEORGE LAZENBY · DIANA RIGG · TELLY SAVALAS** as Blofeld  
also starring **GABRIELE FERZETTI** and **ILSE STEPPAT** Produced by ALBERT R. BROCCOLI and HARRY SALTZMAN

Directed by PETER HUNT • Screenplay by RICHARD MAIBAUM • Music by JOHN BARRY • PANAVISION® - TECHNICOLOR®



ALBERT R. BROCCOLI and HARRY SALTZMAN present

# Sean Connery as James Bond 007

by IAN FLEMING'S

## "Diamonds Are Forever"

Forever  
Forever  
Forever  
Forever  
Forever



CASTING BY JILL ST. JOHN COSTUME DESIGNER TIFFANY CASE EDITOR CHARLES GRAY

CO-PRODUCED BY LANA WOOD PRODUCED BY PLENTY STODOLSKY DIRECTED BY JIMMY DEAN EXECUTIVE PRODUCERS BRUCE CAROT PRODUCED BY ALBERT R. BROCCOLI AND HARRY SALTZMAN SCREENPLAY BY GUY HAMILTON

BASED UPON THE NOVEL BY IAN FLEMING ADAPTED BY RICHARD MAHAUM AND TOM MANKEWICZ EDITED BY KEN ADAM MUSIC BY JOHN BARRY PRODUCED BY PANAVISION TECHNICOLOR

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with **YAPHET KOTTO** and **JANE SEAMAN** Produced by **ALBERT R. BROCCOLLI** Directed by **GEORGE MARTIN**  
 Screenplay by **TOM MANNING** • Story by **JOHN FLAVEL** and **ANDREW McCARTNEY** • Music by **PAUL MCCARTNEY** and **WINGS**  
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ALBERT R. BROCCOLI and HARRY SALTZMAN present  
**ROGER MOORE**  
AS  
**JAMES BOND 007**



in IAN FLEMING'S  
**"THE MAN  
WITH THE  
GOLDEN GUN"**

with CHRISTOPHER LEE • BRITT EKLAND • Produced by ALBERT R. BROCCOLI and HARRY SALTZMAN  
Directed by GUY HAMILTON • Screenplay by RICHARD MAIBAUM and TOM MANKIEWICZ • Music by JOHN BARRY

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And **B-E-Y-O-N-D**.

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MOORE**  
as  
IAN FLEMING'S  
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BOND**  
**007**

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Where all the  
other Bonds end—  
this one begins!

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presents

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Starring **Lois Chiles** **Michael Lonsdale** **Richard Kiel** **and** **Connie Clery**  
Produced by **Albert R. Broccoli** Directed by **Lewis Gilbert** Screenplay by **Christopher Wood**  
Music by **John Barry** Lyrics by **Hal David** Executive Producers **Karl Alden** Executive Producer **Michael G. Wilson**  
Associate Producer **William R. Carridge** Executive Producers **Barney Rosenzweig** **Shirley Lowery**

DOUGLAS IRVING

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in Ian Fleming's  
**MOONRAKER**



Co-starring Lois Chiles, Richard Kiel as Jaws, Michael Lonsdale as Drax, and Corinne Clery  
Produced by Albert R. Broccoli Directed by Lewis Gilbert Screenplay by Christopher Wood  
Music by John Barry Production Design by Ken Adam Executive Producer Michael G. Wilson

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as IAN FLEMING'S


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Starring CAROLE BOUQUET • TOPOL • LYNN HOLLY JOHNSON • JULIAN GLOVER

Directed by JOHN GLEN • Produced by ALBERT R. BROCCOLI

Screenplay by RICHARD MAIBAUM and MICHAEL G. WILSON • Executive Producer MICHAEL G. WILSON

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Nobody  
does him better.

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presents

**ROGER MOORE**  
as IAN FLEMING'S  
**JAMES BOND**  
007<sup>SM</sup>

in  
**OCTOPUSSY**

CASTING BY  
DAVID A. RAY, LEON JORDAN  
COSTUME DESIGNER  
DAVID A. RAY  
EXECUTIVE PRODUCERS  
ALBERT R. BROCCOLI  
PRODUCED BY  
GARY BARBER, JAMES H. HARRIS  
SCREENPLAY BY  
MICHAEL C. DOLAN  
DIRECTED BY  
PETER YARF  
EDITED BY  
TIM PROCTOR

WARNER  
BROS. PRESENTS

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James Bond's  
all time high.



ALBERT R. BROCCOLI  
presents

**ROGER MOORE**

as IAN FLEMING'S

**JAMES BOND 007**

in

**OCTOPUSSY**



MAURO RINALDI, LOUIS JOURDAN, KRISTINA WAYBORN, KARIR BEDI ALBERT R. BROCCOLI JOHN GLEN

Screenplay by GEORGE MACDONALD FRASER and RICHARD MAIRBAUM & MICHAEL G. WILSON

Directed by  
OLTA COULIDGE

Executive Producer  
MICHAEL G. WILSON

Producer  
PETER LAMONT

Associate Producer  
TOM PEVSNER

Music by  
JOHN HARRY

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**NEVER  
SAY  
NEVER  
AGAIN** PG

JACK SCHWARTZMAN and KEVIN McCLORY Present A TALIAFILM Production An IRVIN KERSHNER Film **SEAN CONNERY "NEVER SAY NEVER AGAIN"**

Also starring KLAUS MARIA BRANDAUER • MAX VON SYDOW • BARBARA CARRERA • KIM BASINGER • BERNIE CASEY • ALEC MCCOWEN and EDWARD FOX as "M" Director of Photography DOUGLAS SLOCOMBE B.S.C.  
Music by MICHEL LEGRAND Executive Producer KEVIN McCLORY Screenplay by LORENZO SEMPLE, JR. Based on an Original Story by KEVIN McCLORY, JACK WHITTINGHAM and IAN FLEMING Directed by IRVIN KERSHNER Produced by JACK SCHWARTZMAN  
Title song sung by LANI HALL Music by MICHEL LEGRAND Lyrics by ALAN and MARILYN BERGMAN



HAS JAMES BOND FINALLY MET HIS MATCH?

**ROGER MOORE**

**JAMES BOND OUT**

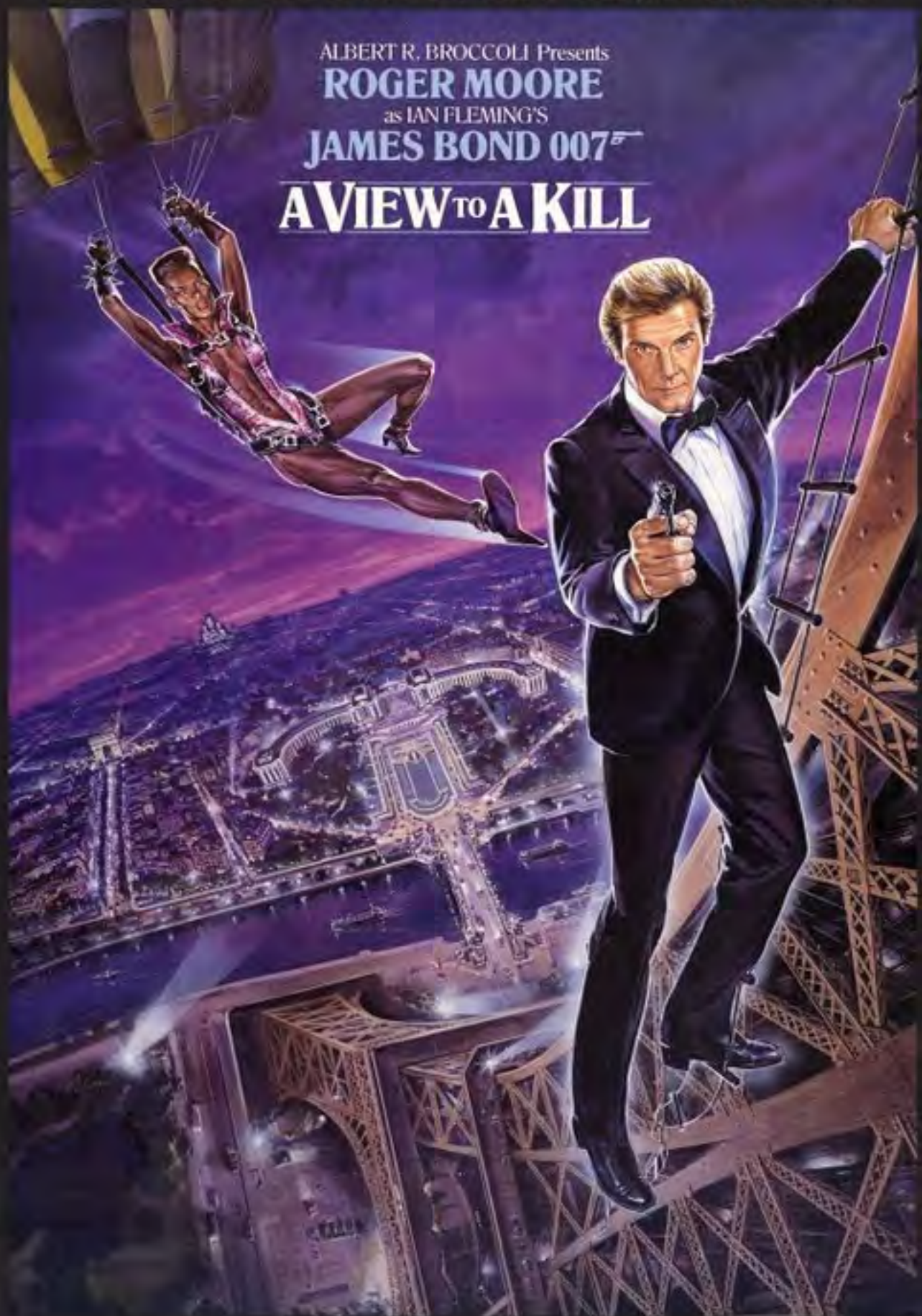
## AVIEW<sup>TO</sup>A KILL

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ADVENTURE ABOVE AND BEYOND ALL OTHER BONDS

ALBERT R. BROCCOLI Presents  
**ROGER MOORE**  
as IAN FLEMING'S  
**JAMES BOND 007™**  
**A VIEW to A KILL**



Starring TANYA ROBERTS · GRACE JONES · PATRICK MACNEE and **CHRISTOPHER WALKEN**

Produced by ALBERT R. BROCCOLI and MICHAEL G. WILSON Directed by JOHN GLEN

Screenplay by RICHARD MAIBAUM and MICHAEL G. WILSON

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The new James Bond...  
living on the edge.

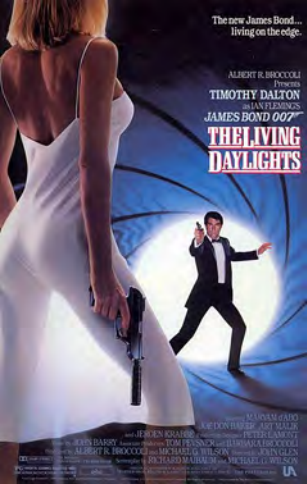
ALBERT R. BROCCOLI  
Presents

TIMOTHY DALTON

as IAN FLEMING'S

JAMES BOND 007™

# THE LIVING DAYLIGHTS




Starring MUHAMMAD JABO  
and DON DUBIE, JUST MALIK

and JERREN KRAHBE and MICHAEL G. WILSON


Produced by JOHN BARBY and MICHAEL G. WILSON

Directed by ALBERT R. BROCCOLI and MICHAEL G. WILSON

Screenplay by RICHARD MAHAUD and MICHAEL G. WILSON

PG-13: Some Material May Be Inappropriate for Children Under 13  
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His bad side is  
a dangerous  
place to be.

TIMOTHY DALTON  
JAMES BOND 007

# LICENCE TO KILL

COMING JULY '89

UA



007™



ALBERT R. BROCCOLI

Presents

TIMOTHY DALTON

as IAN FLEMING'S

JAMES BOND 007™

# ***LICENCE TO KILL***

Starring CAREY LOWELL ROBERT DAVI TALISA SOTO ANTHONY ZERBE

Executive Producers ALEC MILLS Production Designer PETER LAMONT Music by MICHAEL KAMEN

Associate Producers TOM PEVSNER and BARBARA BROCCOLI Screenplay by MICHAEL G. WILSON and RICHARD MAIBAUM

Produced by ALBERT R. BROCCOLI and MICHAEL G. WILSON Directed by JOHN GLEN

MGM UA  
MGM UA Home Entertainment

PG-13

Parental Strong Caution: Some Material May Be Inappropriate for Children Under 13

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CBS  
FOX  
VIDEO









ALBERT R. BROCCOLI PRESENTS PIERCE BROSNAN AS IAN FLEMING'S JAMES BOND 007™ IN "GOLDENEYE"

# GOLDENEYE

No limits. No fears. No substitutes.

ALBERT R. BROCCOLI PRESENTS PIERCE BROSNAN AS IAN FLEMING'S JAMES BOND 007™ IN "GOLDENEYE" SEAN BEAN IZABELLA SCORUPCO

FAMKE JANSSEN AND JOE DON BAKER MUSIC BY ERIC SEIRA COSTUME DESIGNER ANTHONY WAYE EDITOR TERRY RAWLINGS EXECUTIVE PRODUCERS PHIL MEHEUX PRODUCED BY PETER LAMONT PRODUCED BY TOM PEYSNER

SCREENPLAY BY MICHAEL FRANCE DIRECTED BY JEFFREY CAINE AND BRUCE FEIRSTEIN EXECUTIVE PRODUCERS MICHAEL G. WILSON AND BARBARA BROCCOLI PRODUCED BY MARTIN CAMPBELL CO-PRODUCED BY CTS

CASTING BY BOND AND THE EDGE EXECUTIVE PRODUCERS TINA TURNER COMING SOON SOUNDTRACK ON VISION RECORDS INTERNET ADDRESS <http://www.007.com> UNITED ARTISTS



AGE 13 (MAY BE EXPOSED TO SOME STRONG LANGUAGE)



The poster features a central close-up of Pierce Brosnan as James Bond, holding a handgun. He is surrounded by a grid of smaller images showing action scenes from the movie, including explosions, a helicopter, and other characters. The overall color scheme is dominated by warm, orange and red tones, suggesting fire and action.

# 007 *Tomorrow Never Dies*

PIERCE BROSNAN IS JAMES BOND. AND BOND IS ALWAYS AN "007". & TOMORROW'S BY JAMES BOND. AND THE TRAILER  
ALSO HAS A LAMARCA & TRAILER. ONLY THE LAST OF THE TRAILER. ONLY THE LAST OF THE TRAILER. ONLY THE LAST OF THE TRAILER.  
SEE THE TRAILER. ONLY THE LAST OF THE TRAILER. ONLY THE LAST OF THE TRAILER. ONLY THE LAST OF THE TRAILER.

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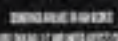


ALBERT R. BROCCOLLI'S SON PRODUCTIONS PRESENTS PIERCE BROSNAN AS IAN FLEMING'S JAMES BOND 007™



# 007 *Tomorrow Never Dies*

ALBERT R. BROCCOLLI'S SON PRODUCTIONS PRESENTS PIERCE BROSNAN AS IAN FLEMING'S JAMES BOND 007™ IN "TOMORROW NEVER DIES"  
JONATHAN PRYCE MICHELLE YEOH TERI PATCHER JOE DON BAKER AND JUD DENCH STARRING LINDY HEMMING PRODUCED BY DAVID ARNOLD EDITED BY ROBERT ELSWIT COSTUME DESIGNER ALLAN CAMERON MUSIC BY ANTHONY WATKINS  
SCREENPLAY BY BRUCE FERSTEN BASED UPON THE CHARACTER CREATED BY MICHAEL G. WILSON AND BARBARA BROCCOLLI DIRECTED BY ROGER SPOTTISWOODE



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THE WORLD IS NOT ENOUGH  
A FILM BY JOHN DAHL

*The World Is Not Enough*  
**007**

PIERCE BROSNAN... JAMES BOND... THE WORLD IS NOT ENOUGH...  
THE WORLD IS NOT ENOUGH... THE WORLD IS NOT ENOUGH...  
THE WORLD IS NOT ENOUGH... THE WORLD IS NOT ENOUGH...  
THE WORLD IS NOT ENOUGH... THE WORLD IS NOT ENOUGH...





*The World Is Not Enough*  
**007**



**PIERCE BROSNAN**

ALBERT R. BROCCOLI'S EON PRODUCTIONS PRESENTS **PIERCE BROSNAN** as IAN FLEMING'S JAMES BOND **007™**

# **DIE ANOTHER DAY**



ALBERT R. BROCCOLI'S EON PRODUCTIONS PRESENTS  
**PIERCE BROSNAN** as IAN FLEMING'S JAMES BOND **007™**  
in **"DIE ANOTHER DAY"** **HALLE BERRY** **TOBY STEPHENS** **ROSAMUND PIKE**  
**WICK YONG** **JOHN CLEESE** and **JUDI DENCH** as "M" **GERARD LINDY HEMMINGS**  
with **DAVID ARNOLD** **CHRISTIAN WAGNER** **DAVID TATTERSALL** etc.  
written by **PETER LAARMONT** produced by **CALLUM McDUGALL** **ANDREW ANTHONY WAYE**  
executive producers **NEAL PERVIS** & **ROBERT WADE** produced by **MICHAEL G. WILSON** and **BARBARA BROCCOLI**  
DIRECTED BY **LEE TATHAHORI**  
CASTING BY **MADONNA**  
COSTUME DESIGNER **MADONNA**  
EDITED BY **MADONNA**  
PRODUCTION DESIGNER **MADONNA**  
EXECUTIVE PRODUCERS **MADONNA**  
PRODUCED BY **MADONNA**  
DISTRIBUTED BY **MGM DISTRIBUTION CO.**



A close-up, high-contrast photograph of James Bond (Daniel Craig) in a dark tuxedo and bow tie. He is looking down with a serious, intense expression. His hands are visible in the foreground, resting on a dark, reflective surface, likely a casino table. The background is dark with out-of-focus warm lights, creating a moody atmosphere.

# CASINO ROYALE 7<sup>F</sup>

NOVEMBER 17


[CasinoRoyaleMovie.com](http://CasinoRoyaleMovie.com)

THE FILM IS NOT YET RATED.  
FOR FUTURE INFO GO TO [FILMRAINGS.COM](http://FILMRAINGS.COM)

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**COLUMBIA  
PICTURES** 





A man in a dark suit, white shirt, and blue tie stands in a desolate, rocky landscape. He holds a submachine gun in his right hand, angled upwards. The background is a hazy, light-colored sky.

# QUANTUM OF SOLACE *7*

NOVEMBER



007.COM

TM & ©



QUANTUM OF SOLACE

7

[www.007quantum.pl](http://www.007quantum.pl)

W KINACH OD 7 LISTOPADA





# SKYFALL

007<sup>th</sup>

COMING SOON

in IMAX



THE FILM IS NOT YET RATED  
FOR KIDS. GO TO [FAMILYMGM.COM](http://FAMILYMGM.COM)

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#Skyfall





A black and white promotional poster for the movie Spectre. James Bond, played by Daniel Craig, is the central figure. He is wearing a black turtleneck sweater and has a serious, intense expression. He is holding a Walther PPK handgun in his right hand. A shoulder holster with a gun is visible on his left side. The background is a plain, light color.

# SPECTRE

007

NOVEMBER

EXPERIENCE IT IN IMAX<sup>®</sup>



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